

# THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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## LITERATURE.

*Life of Henry Fawcett.* By Leslie Stephen. (Smith, Elder & Co.)

MR. STEPHEN'S life of his friend appears very opportunely. The conflict of a general election, during which more than the usual amount of bad political economy has been talked on both sides, reminds us how great a political loss we suffered in the death of Fawcett. The social questions which most deeply affected him are filling men's minds more and more day by day; and, had he been here to deal with them, as he would have done, boldly and dispassionately, he would have exercised an influence for good which it would be hard to exaggerate. The difficulties now before us will test with peculiar severity the coolness of judgment and the independence of our statesmen; and we shall feel the absence of one in whom these qualities of mind were conspicuous. Fawcett was free from partizanship. Again and again he separated himself from his leaders, not merely withholding his support, but offering strenuous opposition. "Five years' experience in the House," he once said in reply to Mr. Grant Duff, "had taught him that a member was always right in bringing forward a question when the fact of his bringing it forward caused the Minister concerned to lose his temper." During the Liberal administration which ended in 1874, he was in a chronic state of mutiny. Whether the subject of debate was university tests, or education, or the enclosure of commons, or the Irish Church, or India, he was never weary of denouncing the timidity of the official mind. So marked was his disaffection that, as Mr. Stephen tells us, towards the end of the parliament the government whips ceased to send him the usual notices. In later years he found it less difficult to work with his party. He was able to take office, and to abstain from actively opposing a policy which in many respects can have been little to his liking. He had already lived down the notion that his interference was due to factiousness; he had seen the prejudices against which he fought dying out one by one; and he had made it easier for other men to carry on the thankless work of persistent criticism. To his earlier political life he could look back and say that, in nearly every case, whether he had been unduly pertinacious or not, events had proved him to have stood on the right side. He could honestly claim, and not many politicians could do as much, that he had tried every opinion by the test of principle, and had never been awed by authority. Thus Mr. Stephen describes him, and no one who watched his career will deny that the estimate is just. In the time of

trouble, grave beyond measure, which we are approaching, such men can ill be spared.

Mr. Stephen dwells on the practical character of Fawcett's Radicalism, and quotes Bagehot's description of it as being without pulpiness or sentimentality. Unwilling minds were convinced that after all a Radical might be a man of sober judgment, and might even take pains to inform himself as to facts. From the time when Fawcett began to read Mill down to his last earnest condemnation of Socialism, he exhibited the rare combination of a burning sympathy with the poor and a distrust of short cuts to social changes. As he grew older, he came less and less to believe in the power of legislation. Restrictions on factory labour, which he had supported in his first parliament, were condemned by him in 1874. But he held no pedantic opinions concerning State interference. He was ready to try each case on its own merits. He advocated the compulsion of the Education Act, and opposed the compulsion of the Permissive Bill. He accepted the policy of taxing one man for the education of another man's children; but he resisted the scheme, which has recently been revived, of making education free. That is, he favoured a system which gave education to the people for less than its market price, while he insisted on making them pay part of the cost. There is, of course, a real and practical distinction between the two cases. By keeping up what is so far the fiction of payment, you may preserve the sense of self-reliance, which to him was the supreme consideration; but it is not a distinction which a Spencerian politician could allow himself to draw. He was, in short, as Mr. Stephen calls him, "a consistent empiricist." Even his belief in free trade, unbending as it was, never permitted him to affirm that always and everywhere must protection be a folly.

A life of political action is not easily told. If the dreary chronological method be followed, the result is apt to be a blurred and distracting narrative of dead controversies. Mr. Stephen has avoided the danger by repeatedly referring us to the principles which lay at the foundation of Fawcett's opinions, and by discussing in a connected form some of the subjects which are most closely associated with his name. In this way we are better able to appreciate the work which he did with regard to the preservation of open spaces, his services as "member for India," and the reforms which he introduced into the Post Office. In resisting enclosures Fawcett had many able and zealous fellow-workers; but without him, says Mr. Stephen, in a very characteristic passage,

"the cause would have been far more doubtful; for its success was essentially dependent, at the most critical part of the struggle, upon his unflinching resolution, independence, and coolness of judgment. It is a reflection which has something of the pathetic for the future generations of Londoners who will enjoy the beauties of the Surrey commons and the forest scenery of Epping, that their opportunities of enjoyment are due in so great a degree to one who could only know them through the eyes of his fellows. When Fawcett lived at Lambeth he frequently took the railway to Putney and refreshed himself, after a night at the House, in the fresh breezes which still blow across the wide open space of Wimbledon

Common. It is not long since I stood there one day by his side on the edge of 'Caesar's Camp,' and noticed the interest with which he listened to a discussion as to the distant view. Was that the grand stand at Epsom? Could we see the tower on Leith Hill through the gap of Mickleham Vale? We prolonged the talk because Fawcett, instead of showing any sadness at his incapacity to follow us, seemed to derive pleasure from the livelier impression of the commanding position of our standing ground. It is surely a proof of unusual healthiness, as well as kindness of nature, when a man can thus delight in the vicarious sense of the beautiful instead of fretting over his own deprivation."

In Parliament he seemed as if he lost little by his deprivation. He forced the most powerful adversary to treat him as an equal, and gained his greatest triumphs in dealing with a subject as to which most Englishmen have still to confess dark ignorance. His criticisms of our Indian administration exhibit in the strongest light both the dignity of his moral nature, and his capacity of mastering the most entangled problems. Hatred of injustice in all its forms led him to take up the subject. The meanness of which English governments were guilty towards India stirred him to indignation. And can any one now doubt that he was right, or that never were acts perpetrated more paltry and irritating in their meanness than the charging upon the Indian revenue of the expenses of the India Office ball in 1867, of the Duke of Edinburgh's presents, and of the Prince of Wales's journey? His protests on these matters did good. But he rendered still greater service in calling attention year after year to Indian taxation and expenditure, and in driving home the truth that the figures of the Indian budget concealed acts of gross misgovernment. If we are awaking to a sense of the gravity of such complex questions, it is in great part due to the efforts of a blind man, capable of lighting them up with a clearness which might have raised the envy of the most accomplished Chancellor of an Exchequer. In fact we forget, as we read his essays and speeches, that he had not all the faculties of other men.

Perhaps it was right to devote the greater part of this biography to Fawcett's political conduct and opinions. But so attractive are the sketches of his early life, and so charmingly are they drawn, that one cannot help regretting the restraint which Mr. Stephen has imposed on himself. The chapters are only too brief in which, with touches of the happiest humour, he tells of Fawcett's boyhood, of his young ambition, of his tastes and his friends at Cambridge, of the courage with which he faced the misfortune of his life, and of his romantic attempts to enter Parliament. Nothing could be better than the picture of Cambridge thirty years ago, with its unlimited talk and laughter and conviviality, its healthy democratic spirit, and its contempt for impostors.

"Thoroughness was our pet virtue. An impostor is one who substitutes fine phrases for thoughts. He flourishes pre-eminently in the region of metaphysics. If we too summarily identified metaphysicians with impostors, we perhaps went a little too far. But the opinion is tenable."

Certainly, nobody had less rubbish in his

mind than Fawcett. But he did not escape the dangers which attend an exclusive devotion to work which promises to yield a directly useful result. As his biographer frankly admits, he had some of that narrowness and rigidity from which the practical man seldom escapes. He was not an original thinker. Even in political economy he did no more than illustrate and spread the ideas of minds broader and subtler than his own. But he had a healthy love of facts, and a power of using them which made him, wherever a calm judgment was needed, a man to lean upon. If, moreover, his intellectual interests were comparatively few, there was no trace of narrowness in his moral nature.

"I have never known," says Mr. Stephen, "a man of more chivalrous nature. For chivalry of feeling, as I understand the word, means a refinement of the sense of justice—an instinctive capacity for sympathising with everyone who is the victim of oppression in any of its forms; and this was really the chief constituent of the character which we all came to recognise."

And this it is which makes him still to his friends a living presence and guide. As he was himself the most generous and impartial of men, he could have had no more fit memorial than this story of his life, told as it is with sympathetic warmth, but without a word of exaggeration. G. P. MACDONELL.

*Firdausi in Exile, and other Poems.* By Edmund Gosse. (Kegan Paul, Trench, & Co.)

A HIGH reputation is not an unmixed advantage to an author. If he has done much good work he may produce a little that is not good without harm to his popularity; but if his fame depends rather on promise than on performance, he is under the constant necessity of excelling himself. Mr. Gosse has been regarded, whether rightly or wrongly, as a poet of great promise, and it is a misfortune for him that the present volume cannot altogether satisfy the expectation which that promise has aroused. There are parts of it that are as good as any of Mr. Gosse's previous work—some of the sonnets, indeed, show a marked advance—but other parts are of quite inferior merit. It is to be regretted that at least two of the poems of greater length, and the two which Mr. Gosse himself appears to regard as of most importance, are decidedly poor.

"Firdausi in Exile" is one of these. This poem has been published before, and the episode of Persian story to which it relates is generally known. Mr. Gosse tells the tale in very bald verse, with scarcely any attempt at imaginative treatment. Stanzas which might otherwise have had the merit of plain prose are deprived even of that by the presence of forced rhymes and inversions. Take the following one, for instance:

"But old Firdausi, bearing eastward still,  
Through many a Tartar camp, his woven mat,  
At last, one evening, climbed a scarp'd hill,  
From whence he saw the white roofs of Herat:  
Downward he passed, and in a garden, sweet  
With roses and narcissus, down he sat,  
And wondered if his mountain-weary feet  
Might dare to rest where earth was smooth  
and flat."

Or this, which tells of the remorse and anger of the Sultan Mahmoud:

"Back to his court he went, molten at heart,  
And all his rage on faithless Hasan turned;  
For when he thought him of that tongue's black art,  
His wrath was in him like a coal that burned;  
He bade his several ministers appear  
Before his throne, and by inquiry learned  
The cunning treason of the false vizier,  
And all his soul's deformity discerned."

Towards the end of the poem there is a passage of some beauty, describing the aspect of Firdausi as he lay dead:

"The majesty of death was in his face,  
And those wide waxen temples seemed to glow  
With morning glory from some holy place  
Where angels met him in a burning row."

But even this passage has been spoiled by the last line, which adds nothing to the spiritual beauty of the picture, and has evidently been introduced to complete the stanza and the rhyme.

"The Island of the Blest" is the longest composition in the volume. The subject, if an old one, affords ample material for poetic treatment; and though among this material Mr. Gosse seems to have chosen the poorest, his treatment of it is not unpoetic. Some northern mariners lose the control of their ship in a storm, and the vessel finally drives upon an island which is thus picturesquely described:

"A craggy isle it seemed, of wanton shape,  
Rounded with woodland, scarp'd by peaks on high,  
With many a curve of brave fantastic cape,  
And bright bare ridge of rock against the sky."

Landing here, the wanderers are received by a grave people who are strange to them; and again Mr. Gosse describes the scene in apt and excellent lines:

"The forms that crowded round us all were Greek,  
Yet by some marvel of the shifty brain  
Their tongue seemed ours when they began to speak,  
And ours seemed theirs when we replied again."

The inhabitants of the Island of the Blest were once the denizens of the old world of Greek history and fable. Instead, however, of their virtues and heroisms being reproduced in nobler forms, they appear only in a sort of burlesque. Rhadamanthus rules the island as king and judge, and the wanderers are taken before him; but, while they are waiting to be heard, Ajax approaches with a demand that he may fill his place among his peers, and Theseus and Menelaus appear as rivals for the hand of Helen. Rhadamanthus awards her to Menelaus, who leads her away; and their going is described in a stanza of much force. The strangers are permitted to remain in the island; and the supposed narrator of the story describes his being conducted to a house which he was told was to be his own, and at the door of which "a woman with a weary smile" awaited him. The weary smile was only the sign of her hope deferred, which found its satisfaction in his coming. She received him with a "most virgin-like embrace,"

"Then turned with passion-laden eyes that swum,  
And held the curtain back, and smiled, and whispered 'Come!'"

He lived with her "in such beatitude" that the world he had left passed wholly out of his thoughts. But, except for the doubtful good of this easily won beatitude, life in the Island

of the Blest appears to have been no better than life in the world of men. At least, Mr. Gosse does not seem to have discovered in it anything very exalted or uncommon. His northern mariner did not make the acquaintance of Homer, or Ulysses, or Socrates, or Plato; and though we learn that one of this person's companions "lashed the poets for their lack of sense," there is no other mention of an order of men who might be supposed to be among the most interesting inhabitants of an island of the blest. Ajax and Theseus are mere names. There were no heroisms, no songs, no high speculations or philosophies. A certain Myron, presumably the Greek sculptor of that name, became the counsellor and guide of the narrator of the story, and taught him "patiently all sacred lore"; but nothing is recorded of the discourse they held together. There was a daily gathering of "guests of stately mould," when "waves of wondrous converse rolled"; but who the guests were and what was their converse are details about which the reader is free to exercise his own imagination. The poet's imagination does not help him. The *dénouement* of the poem consists in the flirtation and subsequent elopement of one of the northern wanderers with Helen—an incident which caused the banishment of all the strangers, for whom the magic isle and its delights were thenceforth no more. Such an incident is, indeed, highly disillusionary; and a reader who possesses any poetic sensibility may be excused if he resents upon the poet his employment of so excellent a theme to so worthless a purpose.

It is pleasant to turn from these ambitious but unsatisfactory poems to others of less pretension and greater merit. "A Ballad of the Upper Thames" is a charming piece of homely rural description, clever in form and bright and happy in tone. Nothing of its kind could be better drawn than the picture in these verses:

"I sit and watch from out the pane  
The silvery Windrush through the rain  
Haste down to join the Isis,  
Half listening to the simple tale  
That winds along, thro' draughts of ale,  
On to its measured crisis."

"Or watch the head of him who tells  
These long-drawn rural miracles,—  
His worn old cheek that flushes,  
His eye that darts above his pipe,  
Keen as the flashing of a snipe  
Through beds of windless rushes."

This sequel to a rustic wooing, again, is admirably told:

"But out, alas! for maidens' oaths!  
When Love puts on his Sunday-clothes  
In vain their hearts are chary;  
Before three months had gone about  
The Lechlade bells were pealing out,  
And George was marrying Mary."

"The Charcoal-Burner" is another rural poem, written in a graver key, but with a fine perception of natural things:

"A still old man, with grizzled beard,  
Grey eye, bent shape, and smoke-tanned features,  
His quiet footstep is not feared  
By shyest woodland creatures."

"He knows the moods of forest things,  
He holds, in his own speechless fashion  
For helpless forms of fur and wings,  
A mild paternal passion."



"Within his horny hand he holds  
The warm brood of the ruddy squirrel;  
Their bushy mother storms and scolds,  
But knows no sense of peril.

"The dormouse shares his crumb of cheese;  
His homeward trudge the rabbits follow;  
He finds, in angles of the trees,  
The cup-nest of the swallow."

Two or three of the sonnets may be said to be perfect. There have been great poets who have written indifferent sonnets, but nobody who is not a genuine poet can write a good sonnet. In so far, therefore, as the production of this form of verse with success is a test of poetic capacity Mr. Gosse entirely justifies his calling. The two following specimens are taken from different sections of the book, but they appear to bear a close relation to each other:

"I stand before you as a beggar stands,  
Who craves an alms and will not be denied;  
Nor shall I cease to wander at your side,  
Until I gain this largess at your hands;  
Give me your weary thoughts, your hours of pain,  
Your dull grey mornings, and your hopeless moods;  
If one sad moment mars your solitudes,  
Give that to me, and be at ease again.  
Behold, my heart is large enough to bear  
Your burdens, and to rock your heart to sleep;  
Give me your griefs, I do not ask to share  
The golden harvest of the joys you reap;  
Be glad alone; but when your soul's oppress,  
Come here and lay your head and be at rest."

#### "BONDSERVICE OF THE HEART.

"When by the fire we sit with hand in hand,  
My spirit seems to watch beside your knee,  
Alert and eager at your least command  
To do your bidding over earth and sea;  
You sigh—and of that dubious message fain,  
I scour the world to bring you what you lack,  
Fill, from some island of the spicy main,  
The pressure of your fingers calls me back:  
You smile—and I, who love to be your slave,  
Post round the orb at your fantastic will,  
Though, while my fancy skims the laughing wave,  
My hand lies happy in your hand, and still;  
Nor more from fortune or from life would crave  
Than that dear silent service to fulfil."

The quotations which have been given will suffice to indicate both the merits and the demerits of this volume. The merits, which are not small, are found in poems of the affections, of domestic and rustic life, in pictures of simple natural beauty and quiet cultivated grace. Within these limits Mr. Gosse's work is admirable, and it is only when he attempts something beyond that he fails. Any estimate of his powers which is based on the quality of his best work, and takes no account of the limited range of that work, would be misleading. It is due to Mr. Gosse himself that too much be not expected from him, and that the standards by which his work shall be judged be not those of the great poets, by whose side he would inevitably appear dwarfed to less than his rightful stature. He lacks their imagination, their power to project bold outlines and fill them, to invest dry bones with life, to sound the depths and reach the higher levels of human nature. He can produce polished verse, but he cannot "build the lofty rhyme." His powers of observation are wide, keen, and sympathetic; he has facility and grace of expression, undoubted cleverness, a refined taste, a cultivated and scholarly mind; but all these do not make up genius.

GEORGE COTTERELL.

William Lloyd Garrison, 1805-1879. The Story of his Life, told by his Children. Vols. I. and II. (Fisher Unwin.)

In these ponderous volumes the narrative of Garrison's life is carried to the year 1840 with much detail and circumstance. Of the patient diligence of the writers there can be no possible doubt—it manifests itself on every page—yet I think the work would have been distinctly a better one if it had been condensed. "In a literary point of view," say the authors, "we have aimed at nothing more than clearness, sequence, and proportion." The numerous and lengthy extracts stand very much in the way of clearness; and, having in view the fact that the readers "are brought face to face with a world which will appear wholly new and strange" to them, the elaboration of many comparatively insignificant events is seriously out of proportion. We want, chiefly, in a work of this kind, incidents that would display the character of Garrison himself. As it is, a vast quantity of material has been provided for the future biographer of Garrison, and for the future historian of the rise and culmination of the anti-slavery sentiment in the States.

Born in 1805, Garrison was only twenty-one when he became, in some measure, a public man, and at twenty-five was in the thick of the anti-slavery fight, having already got himself lodged in Baltimore jail by his boldness in that cause. There were abolitionists before him, notably Lundy, with whom, for a time, he worked; but none had ever succeeded in arresting the attention of the country at large as he very quickly did. At first he stood nearly alone—Garrison against the world, a "remnant" of one which, in harmony with Mr. Matthew Arnold's theory, was to save the State. In Lowell's words:

"In a small chamber, friendless and unseen,  
Toiled o'er his types one poor, unlearned young man;  
The place was dark, unfurnished and mean;—  
Yet there the freedom of a race began."

"Help came but slowly; surely no man yet  
Put lever to the heavy world with less:  
What need of help? He knew how types were set,

He had a dauntless spirit, and a press."

Little by little the better spirits of the country responded to his call. One of them, Mrs. Maria Weston Chapman, in her *Memorials of Harriet Martineau*, explains the position when she says:

"We had lived all our youth under the benumbing vassalage of slavery and never dreamed it was so till Garrison 'broke the deep slumber in our brain.'"

These early workers, when once aroused, proved potent forces. Some were men of wealth and position, others women nurtured in happy homes. Miss Martineau, in her *Autobiography*, has described Mrs. Chapman as she saw her then:

"I still see the exquisite beauty that took me by surprise that day; the slender, graceful form; the golden hair which might have covered her to her feet; the brilliant complexion, noble profile, and deep blue eyes; the aspect meant by nature to be soft and winning only, but that day (as ever since), so vivified by courage and so strengthened by upright conviction, as to appear the very embodiment of heroism."

Others prompt to help in their various ways, and ready if called, as some were, to suffer, were Arthur Tappan, a New York merchant, wealthy and aforetime respected; Gerrit Smith, the subject of one of Mr. Frothingham's most interesting biographies; Mr. Ellis Gray Loring; Rev. Samuel J. May; the poet Whittier; and, not least, Miss Prudence Crandall. Miss Crandall, who was the principal of a school for young ladies at Canterbury in Connecticut, after consulting Garrison, determined to convert her establishment into a school for coloured girls. Canterbury was thrown into an uproar at the tidings. Three towns' meetings were held on the subject, but Miss Crandall persisted. An act of prohibition was therefore passed, and Miss Crandall was boycotted:

"The shops and the meeting-house were closed against teacher and pupils; carriage in the public conveyances was denied them; physicians would not wait on them; Miss Crandall's own family and friends were forbidden under penalty of heavy fines to visit her; the well was filled with manure, and water from other sources refused; the house itself was smeared with filth, assailed with rotten eggs and stones, and finally set on fire."

The Abolitionists had to encounter not only the opposition aroused by the pecuniary interests and the love of ease of the Southern planters, but the not less formidable social prejudice of the Northern "respectable" classes. Their cause was "vulgar," as all causes on behalf of social outcasts are until they succeed. Persons with ears polite do not like revelations of the depravity upon which they themselves thrive. They think it would be better that the depravity should continue for ever rather than that they should hear of it. The only way to treat people who offend in this way is to shun their company and discredit their statements. This fashionable Boston did very readily in reference to the Abolitionists. So far from slaves in the South being ill-treated, they were well fed and happy, free from responsibility and care. The planters were nothing short of a race of philanthropists. Carlyle never quite relinquished this superstition; and, if I mistake not, Mr. Ruskin fully accepts it still. The planters themselves were not likely to discredit it; and their countrymen in the North, who could not have been wholly deceived, did not dare, or for the sake of business and friendly relations did not choose, to do so. So the early Abolitionists had but a sorry time of it. It requires more courage to identify oneself with a "vulgar" agitation than it does to stand on a field of battle, and they had to face death as well as Mrs. Grundy. Garrison himself had never mingled with the select classes, yet his early position and prospects were such that to abandon them was no small sacrifice, and some of his first supporters were men and women drawn from the very pinnacle of Boston aristocracy. To bear all that Garrison bore unflinchingly needed, mentally and morally, as well as physically, an iron constitution. On the eve of his first visit to England (1833), he is well described as

"a young man not yet 28, without means or social standing, or a numerous following, despised, hated, hunted, with a price upon his head; armed only with the blessings of an out-

cast race, and the credentials of an insignificant body of 'fanatics.'

He reached London in time to follow the body of Wilberforce to its resting-place in Westminster Abbey; a scene which, though suggesting a painful contrast, must nevertheless have been inspiring and hopeful for the future of his own work. Even the English solution of the slave question seemed to Garrison to savour of unrighteous compromise. He was for nothing short of immediate and unconditional emancipation. No obstacle seemed to him insuperable, and no peril daunted him. "I cannot know fear," he said. "I feel that it is impossible for danger to awe me"; and this, it would appear, was literally true. Even brave men pause before they take a final or irretrievable step. Garrison never paused. He entered upon his task, not, indeed, "with a light heart," but with perfect readiness. Very early in his career £2000 were offered for his delivery in any Southern State; and that meant hanging or worse. When the Boston mob of 1835 had invaded the Abolition meeting in Congress Hall, and were already yelling his name, Garrison sat quietly in an apartment divided from them by a thin partition wall, writing his account of the proceedings; and even when the ruffians found him and dragged him to the window intending to hurl him headlong into the street, he did not flinch. Thenceforward for many years he carried his life in his hand.

To one notable figure of that time, the gracious and saintly Dr. Channing, the authors of this book do less than justice. They are unable, apparently, to appreciate one whose virtues were so unlike those of their father. Garrison would not have accomplished what he did if he had not been possessed with some of the bigot's narrowness, whereas with Dr. Channing it was probably the very breadth of his sympathies which kept him separate from any party. Moreover, he was constitutionally unfitted for strife, seeking always to harmonise differences and establish peace; and so, though the friend of the slave, his heart would not hold hate even of the owner.

Garrison, on the contrary, was a born Protestant. Anti-alcohol, anti-tobacco, anti-freemasonry, anti-freedom on Sunday, anti-war, were only some of the antipathies overshadowed by the great antipathy which finally took possession of him. He was less the friend of the slave than the opponent of the institution of slavery. He was the exact opposite of his contemporary, Bayard Taylor, whose unvarying success was due to a natural accord with the times in which he lived; while to Garrison the times were always out of joint, and, had he lived a thousand years, always would have been. Taylor was the minister of his generation; Garrison the reformer.

To get a fuller idea of Garrison's position and limitations compare him also with another contemporary of his. Emerson was born two years before him and died three years after him. They laboured in the same or similar fields, and they influenced the same generations; but Garrison's power was in action while Emerson's lay in his perception. Garrison strove, and aroused others to strive, a soldier and warrior always, a Napoleon plus the moral sentiment. Emerson saw

deeply into virtue and truth, and simply reported what he saw. The result was that Garrison led men to behave, Emerson taught them to be. It is the story of the north wind and the sun repeated, though in this instance the north wind did succeed in removing the traveller's cloak by tearing it to shreds. To Garrison, in great part, America owes the war and the consequent abolition of the institution of slavery, while to Emerson, as Lowell has testified,

"more than to all other causes together did the young martyrs of our civil war owe the sustaining strength of thoughtful heroism that is so touching in every record of their lives."

The shreds torn by the north wind still remain; for though the institution of slavery is gone the spirit still abides, both in the harshness and brutality of the American white man toward the negro and in the servile cunning of the negro toward the white. Sambo no longer works under the lash—too often he does not work at all; but in the Great Republic, where all men are equal, he is not yet "a man and a brother." So while I will not understate the service Garrison did for humanity, I cannot but note its limitations, seeing how much his triumph leaves unaccomplished. His external method of force may amend the manners, but the slower process which produces its results from within can alone secure the regeneration of the man.

WALTER LEWIN.

*The Legends of the Panjâb.* By Capt. R. C. Temple. Vol. II. (Trübner.)

THE second volume of Capt. Temple's *Legends of the Panjâb* deserves to be praised as highly as its predecessor. It is an excellent specimen of good, solid work, and reflects great credit on the industry and scholarship of its compiler. To the general reader, unfortunately, its contents can scarcely be expected to be nearly as attractive as those of the volume of folk-tales from the Panjâb and Kashmir published last year, under the title of *Wide-Awake Stories*, by Mrs. Steel and Capt. Temple. In that work Capt. Temple put forward certain views with regard to folklore, which, he says in his preface to the present volume, he wishes to emphasise in dealing with the legends of the Panjâb. Of those views he now gives a brief summary as follows:

"The collection of folk-tales should be as comprehensive as possible, detailed, accurate and systematic; the tales thus collected should be separated into two parts—themes and incidents; these parts should be held to be capable of a separate analysis and treatment, and to have a separate history, though a temporarily joint existence; the method of treating them should be the historical, in order to arrive at the facts of which they are the phenomena; and the manner of investigation should be the collection of these phenomena under fixed heads as they appear at certain ascertained and unquestionably connected eras."

With these opinions most of the scholars who are interested in the subject are likely to agree, as also with the statement that

"whether folklore, like religion, language, mythology, and so on is a 'science,' depends entirely on the manner of study; and that it should be studied as a 'science' cannot, it

seems to me, be too strongly insisted upon by all earnest students."

As Capt. Temple observes, the serious study of folklore is a new matter; and at the commencement of all such studies there are always students to be found who are not thoroughly in earnest, who trifle agreeably with a theme which is novel and easily handled, but who drop it after a time when its first charm has worn off, and its effective manipulation exacts prolonged and often unremunerative labour.

"The early 'collecting' period is the heyday of the light-hearted and the enthusiastic before what is most obvious has been all recorded and it becomes a laborious task to add fresh matter to the pile, and before, too, it behoves the collector to be careful as to what he puts into his store, lest critics point out that he is accumulating rubbish."

As a favourable specimen of the legends contained in the present volume may be taken "The Story of Rājā Chandarbān and Rāni Chand Karan." According to it a monarch was unable to find a fitting match for his beautiful daughter, so he secluded her in a palace on an island. One day when

"The breezes were blowing and the jasmynes blooming,

She was sitting in her palace very sorrowfully.

A swan flew up from the Eastern Land,

And the clouds gathered for rain."

The princess filled a pitcher with water and gave to the swan to drink. Finding that at sixteen years of age she was still unmarried, and that this fact gave rise to "the sorrow of her heart," the grateful bird promised to provide her with her match, "beautiful as Krishna, with body shining like untarnished gold." Accordingly it made its way to Rājā Chatr-mukaf, and informed him of the existence of a princess so beautiful that the deer had given up grazing and drinking for love of her. Hearing this the Rājā grieved, and stated that he had already sixteen hundred queens. The swan inspected them, and declared them to be mere drawers of water compared to its princess. So the Rājā mounted on the swan's back, and was by it conveyed to the palace of the princess.

"She cooked some food at once,

And gave Chatr-mukaf to eat.

She made a chamber of her eyes and opened her pupils;

She drew down the curtain of her lashes, and seated her love within.

And the Prince and the Princess were happy in the palace."

Eventually the young couple, the marriage ceremony having been performed by the house priest, went to the bridegroom's city of Ujjain,

"And going into the palace they began dwelling together.

All the city rejoiced, saying, 'Our lord has come';

Coming home in these great days; for the Lord hath had mercy."

Capt. Temple has in this volume, as well as in the first, given much prominence to the legends of saints and holy personages, and he thinks that the evidence now adduced confirms the remarks he made before as to the importance of this branch of popular lore in India. He has long had a favourite theory, he says, that

"the average villager one meets in the Panjâb and Northern India is at heart neither a Muham-



madan, nor a Hindu, nor a Sikh, nor of any other religion, as such is understood by its orthodox—or, to speak more correctly, authorised—exponents, but that his 'religion' is a confused, unthinking worship of things held to be holy, whether men or places; in fact, Hagiolatry."

It is, indeed, for the light they throw upon the religious ideas of their reciters or hearers that these legends are to be mainly valued, rather than for any intrinsic merits of their own, or for any assistance they may lend to students of other folklore than that of the country to which they specially belong.

W. R. S. RALSTON.

#### *Forty Thousand Miles over Land and Water.*

By Mrs. Howard Vincent. In 2 vols. (Sampson Low.)

WHY the many books of travel now published find a ready sale is not altogether as hard to understand as it would be if they depended on their literary merits alone. It is no new thing to wish to see the cities and know the minds of many men; but we are mighty curious in these days about the way in which strange things abroad are taken by our vagrant neighbours. Mrs. Vincent, no doubt, counts very much for the success of her book on the latter kind of attraction, for she writes, in fact, not much that is very new and some few things that are certainly not true. And it must be frankly added that she has often written in very great haste, and left her pleasant book seriously disfigured by syntactical eccentricities which could easily have been removed, to the peace of the gentle reader and the mollification of the ungentle critic. In her short preface and in her concluding sentences Mrs. Vincent throws her venture on the bloodthirsty reviewers' mercy by saying that the book is primarily meant to help a public charity, and by pleading want of skill and experience. Due weight may fairly be given to these considerations, especially as that part of the reading public for which the author's book is written does not look for great literary grace, and has shown its approval of similar treatment of similar material by freely buying the results. This book is neither more nor less interesting than similar books; but it has the great merit of being a pleasant narrative of what can be done by many people who can spare the necessary time and the comparatively moderate sum such a journey costs, and of being an intelligent record of impressions of travel. Its chief claims, however, to a welcome are negative. It is not too ambitious; the reader is not plagued with a Mark-Twain-and-watery flippancy; "descriptions" are few, accurate, measured, and informing. The emotions it records and recalls are the familiar ones; but to those who know what it describes they are pleasant recollections, and to those who do not they are pleasant suggestions. The 40,000 miles of travel here chronicled are over well-trodden paths, with the usual sight-seeing deflections—across the Atlantic to the United States and Canada, across North America to the Far West, from San Francisco to New Zealand, thence to Australia, and home by way of India.

Few hair-breadth escapes, few incidents of

great significance in this journey deserve permanent commemoration. But the few are well-told and without any effort. On the way westward, for instance, the San Francisco train gets into serious difficulties, thus described:

"At three in the morning we were awoke with a dreadful shock, under which the car shivered and upheaved. We heard the crash of falling china, and seemed to feel the furious application of the air brakes, which brought us to a dead stop. In the awful stillness that succeeded, the conductor rushed through the cars and begged us to 'keep still.' Every head was protruded from between the curtains, and there were frightened exclamations to be heard from all sides. The suspense that ensued was terrible. Too soon the truth came. There was our engine smashed to pieces off the line, the tender high in air, telescoping the luggage van. Ten feet off was another engine of another passenger train. It was eastward-bound, and therefore on the main track, waiting for us, the westward train, to pass on to the siding. The signal, a covered head light, had gone out; the fireman, moving to replace it, accidentally waved a lighted lantern, which the driver of our train took as a signal that the east-bound train had gone into the siding instead, and, at the rate of twenty-five miles an hour, we continued running into the stationary passenger train."

A very familiar experience, which many a traveller will recognise as his own, is pleasantly recounted in vol. i., p. 102, where Mrs. Vincent tells how she prepared to visit the Yosemite Valley:

"Miller, generally considered the popular agent, and supported by the powerful influence of the chief clerk of the Palace [Hotel], drew us out programme No. 1, returning us to San Francisco on Saturday morning in time to catch the steamer. Walton, the rival agent, drew us out programme No. 2, which possessed the advantage of bringing us back on Friday evening, the day before the departure of the steamer. Miller said Walton was underhanded and under-timed. Walton read us out a letter from an Englishman praising his route, and saying he had found Miller 'an unmitigated liar.' We went to Miller's office, and, as we turned the corner, were pounced upon by Walton. This might have lasted out the day had we not trenched [clenched?] matters by deciding to go into the valley by Miller's route, and come out by Walton's, who solemnly promised to stake his reputation on bringing us back on the Friday evening."

This part of Mrs. Vincent's book, though it treats of subjects the most hackneyed, is quite the best. Her account of the crossing of the "Great Divide" is graceful and not unimpressive.

"We were climbing higher and higher, already above a lower range of mountains, and soon touching the snow-line. One minute we were in the dark tunnel of the numerous snow-sheds, and the next in full view of what is, perhaps, the most glorious, the most awe-inspiring scene, in its gaunt loneliness and majesty, that we shall ever see in all our lives. A sea of peaks around, and before, and behind, as far as the eye can reach; the cold grey of the desolate gloom, tinged with a rosy light, lingering yet long after the sun had gone down; a scene of the greatest desolation, for fire had swept the pine forests not long ago, destroying all vegetation, and the blackened and charred stumps marked but too surely its devastating path. We shivered involuntarily as we stopped for a short time at the very summit, partly from the chilly

dampness of the atmosphere, but as much from a feeling of sheer loneliness and dread."

The least familiar of the places visited was Java, and the account of the few days spent there is fresh and entertaining. It is interesting to know that the Batavians are under the impression that Waterloo was won by Dutch and Belgians, that Batavia rejoices in steam tramways, and that the Batavian ladies dress in a very cool garment called the sarong, which is

"wrapped tightly round the figure as a short petticoat, and worn with the kabayah or loose cotton bed-jacket, with bare legs and feet slipped into heelless slippers. Many ladies wear their hair down in this costume, and when sitting at table they present the appearance of being in their night-garments. The sarong in hotels as well as in private life is worn not only at breakfast, but also at the 'reis tag.' The strange transformation that takes place at five, when these same strange *négligées* figures appear with their hair coiled up in the latest fashion, and 'clothed' (and 'in their right minds,' I might add) is wonderful to behold."

Javanese police institutions very naturally call for special notice. The whole country is covered with a network of watch-houses in constant communication with one another, night and day, by means of signal-strokes on billets of wood suspended in each guard. One is cheered in the stillness of the night by "hearing the sound of the watch struck from the guard nearest the station, taken up by the next one, and so on all through the town, spreading and dying away into the country." The Javanese guardian of the night has neither truncheon nor revolver, but (happy man!) "a two-pronged, upward-toothed fork, with which he can run in any refractory member of society by the neck; and he has the power to detain any one not giving satisfactory reasons for being about at that hour."

Mrs. Vincent does not always mean as much as her words literally imply. It would, for instance, be cruel to ask whether the New Guinea authorities are aware of the atrocity frequent at the *bêche-de-mer* fisheries, where—the italics are not the author's—"the natives are employed by the colonists in diving after these slugs, and, after being boiled, they are dried by the heat of the sun" (vol. ii., p. 14).

This little extract suggests the necessity of protesting against some very careless slips contained in the book. The first chapter of vol. ii. is a nest of strange errors. Why does Mrs. Vincent spell mica with an *h*? It is hardly correct to write that "Australia and New Zealand *seems*," or that "the culminating point . . . were reached." "Phenomenal weather" is not to be tolerated even within inverted commas. To "disillusion" is (happily) not yet English. Who gave "story" an *e*? And what are "symposiems"? In her next edition, too, Mrs. Vincent should set right some small matters of fact. She leaves her reader under the impression that she takes Egypt to be the original home of Mohammedanism (vol. ii., p. 253), and that she supposes the Portuguese of Goa to be recent converts to Roman Catholicism (vol. ii., p. 3). And it will be news, indeed, to most people to hear that the Zenana Mission to India, now thirty-three years old, was instituted lately by Lady Dufferin (vol. ii., p. 211). Such weak places as these seriously mar a very entertaining book. It is impossible to con-

clude this notice without saying that the illustrations are by no means admirable, and that the glaring outside of the book bears no true relation to the praiseworthy simplicity of most of the letterpress. P. A. BARNETT.

## NEW NOVELS.

*Bonnyborough.* By Mrs. A. D. T. Whitney. In 2 vols. (Longmans.)

*Sir Robert Shirley, Bart.* By John Berwick Harwood. In 3 vols. (Hurst & Blackett.)

*Glamour.* By "Wanderer." In 3 vols. (Sonnenschein.)

*The Bachelor Vicar of Newforth.* By Mrs. J. Harcourt-Roe. In 2 vols. (Fisher Unwin.)

*The Knave of Diamonds.* By Keith Robertson. (Edinburgh: Paterson.)

*Daisy Plains.* By the Author of "The Wide Wide World." (Nisbet.)

*Britain's Slaves.* By George Challis. (Maxwell.)

*Thrown on the World.* By Edwin Hodder. (Hodder & Stoughton.)

*Tales in the Speech-house.* By Charles Grindrod. (Fisher Unwin.)

As a study of still life in New England, Mrs. Whitney's novel is a genuine artistic success. It is full of Puritanism, introspection, "the Inner Light"—of everything, in short, that makes life worth living to the inhabitants of an American country town of the old-fashioned sort, of everything that makes it absolutely intolerable to active spirits. Fate and all Bonnyborough are made to wait on Lyman Schott and his half-sister, Peace Polly, who is eighteen years younger than he is, and who, mainly because she has Quaker as well as Episcopalian blood in her veins, fails for a time to understand both him and herself. On the whole, too, they are worth waiting on. Their characters are sufficiently hit off; and the tendency, as distinguished from the plot of this story, is sufficiently indicated by these characterisations, which appear at the beginning.

"He had a quiet, narrow mind, as different from Peace Polly's as calm daylight through a shutter crack from forked lightning across the sky; that was what came between them of the two mothers. Lyman saw just what that chink-ray fell upon, saw it clearly, exclusively, but not an inch on either side of it. Peace Polly's thought illumined all creation to her for one minute, and was apt to strike somewhere. But it was over—the insight and the impulse—as quickly, often."

*Bonnyborough* consists in about equal parts of the revelation of Lyman's character and of the formation and softening of Peace Polly's. It is perhaps unnecessary to say that love plays an important part in both processes. But Lyman is much more to be congratulated on securing Serena Wyse, who only perceives the true character of the quiet, money-making man, whom she has rejected, when it is tested by pecuniary misfortune, than is Peace Polly on marrying Dr. Fuller, the religiosity in whose composition is too pronounced to be agreeable to anyone out of New England. In studies of still life the secondary personages are often more interesting, and

ought always to be more elaborately drawn, than the principals. In *Bonnyborough* there is not one that is not a success. Especially good are Miss Mallis the gossip—or, as Mrs. Whitney happily puts it, "the life and lash"—of the community; Mrs. Farron, the managing wife of the rector; Rose Howick, a charming girl of the characterless, button-hole order; and Mr. Innesley, the clergyman, rather of the now familiar "Do you know" sort, who for a time believes himself in love with Peace Polly. There is but one incident in this novel which approaches the verge of sensation—a fire caused by the single bad man in Bonnyborough, who wishes to get Lyman Schott accused of arson with a view to cheating the companies with which he has insured his property. Mrs. Whitney is possessed of a considerable, though rather provoking, humour. When it is employed in the quiet portraiture of character, it is almost perfect. When it is dissipated in playing upon words, especially on Puritan names, it has an appearance of weak farce.

*Sir Robert Shirley, Bart.*, may with safety be prescribed as a good story wherewith to while away a dull hour at the seaside. Mr. Harwood, having discovered his line and limitations in fiction, sticks to the one and always bears the other in mind; and he never scamps such work as he undertakes. Special picturesqueness is given to the back ground of his plot in the present instance by the introduction of a band of English jet-hunters, whose "King" Obadiah is one of those types of humble heroism that Mr. Harwood takes such delight and obtains such success in drawing. Obadiah and his men save from drowning a pretty boy, who answers to the name of "Don," and who of course turns out to be a peer's son. He falls in love with a pretty girl, who also, as a matter of course, turns out an heiress. Sir Robert Shirley, a baronet and a forger, tries to secure the heiress with the help of his accomplice and Mephistopheles, Rufus Crouch, a retired bushranger. He is foiled by a passionate foreign woman, just such another as the murderess of Mr. Tulkington and—but it would be unfair to Mr. Harwood to say more than that it is rather a rare thing with him to make one of his villains, the bad baronet, repent to some extent of his badness. In such a novel as this, plot and action are everything. In *Sir Robert Shirley* both are good.

"Ouida-and-water" three out of four readers of *Glamour* will exclaim when they come to the passage where Ronald Lascelles, a married man, with a charming and devoted wife, knowing that that wife is about to become a mother, knowing, too, that it is to her relatives that he owes his position as a partner in a London banking firm, leaves her at a Richmond dinner to embrace Lady Redbourne, with whom, when she was Alma Monsell, he had been infatuated. The whole of the Redbourne-Lascelles "business" is unsatisfactory alike from the artistic and from the ethical point of view. Alma, if she is self-sacrificing enough to save her former lover from ruin, and to advise him at all hazards to make his wife happy, should have avoided dangerous interviews and the stolen "darling" and "sweetheart" delights of the

last volume. That is a specially revolting chapter entitled "In morbo veritas," in which Edith Lascelles, a wife and mother, hears from her husband's lips while he is raving in fever a confession of his mad passion for another woman. But there is more than "Ouida-and-water" in *Glamour*. There is vigorous description of bright Italian scenery, without any snake in the grass. There is also some admirable character-sketching. The Stents, a family of business people in London, eminently respectable, eminently mean, and pettily vindictive, are drawn with unquestionable freedom, skill, and humour. "Wanderer" is a pleasant and, on the whole, careful writer. Let "her"—"she" with some hesitation—eschew riskiness, as she does not manage it well. Let her characters break as many banks as they choose, but let them leave the seventh commandment alone.

There is not much in *The Bachelor Vicar of Newforth* in any sense; but what there is has the air of reality and sincerity. The Rev. Theophilus Manley deserves his name. The only unsatisfactory passage in his life is that in which he struggles with unbelief in the wilderness. He seems the sort of man to struggle manfully with a tough beef steak or a real misfortune, but not with spiritual problems. A little explanation—say to the pretty girl he had engaged himself to—might have saved his temporary exile from Newforth, in consequence of his numerous and compromising visits to a lady, who proves in the long run to be his sister. The clericalised society of Newforth is brightly drawn. The Hutton girls, particularly the one that Manley does not marry, ought to be true to the life, if they are not.

Mr. Keith Robertson's *The Knave of Diamonds* is a well-conceived and fairly well-written story of the now rather too familiar amateur detective sort, complicated with mesmerism. Mr. Silas Wadd, the villain who is sought for all through the story, and is finally hunted to death, resembles in his love, both of ladies and of diamonds, Mr. Rayner in Miss Warden's *The House on the Marsh*; but he is not so much of a humourist, and one is heartily glad when he is shot at the end of the story. There can be no objection to Mr. Keith Robertson giving his hero a fortune with a rapidity and gusto which recall the last act in a melodrama. But are five-pound notes picked up by hangers-on at London newspaper offices quite as easily as he represents?

*Daisy Plains* is another American study in still religious life, in the well-known style of the author of *The Wide, Wide, World*. It must be confessed, however, that it is intolerably long and detailed. One gets tired of these "days in goodness spent"—or, rather, spent goodness knows how—and bored with these worthy people that appear to devote themselves not so much to work, as to watching the growth of each other's characters. In this huge pie of *Daisy Plains* there are two plums, the sisters Helen and Pixie Thayer. As foils to each other they are skilfully drawn; and, on the whole, it is perhaps well that Pixie marries her sister's first lover—well, at all events, for the lover—although at the end of the book he seems



of a different opinion. The best character in *Daisy Plains* is a runaway slave whom the Thayers shelter and train, provoking compound of camp-preacher and maid-of-all-work though she is.

The lesson apparently to be learned from the confused and confusing story, *Britain's Slaves*, is that if a boy is educated "above his sphere," he will seduce a country girl, embezzle money, keep a French mistress, and so cause his poor father to blow out his brains. Mr. Challis has earnestness and some power of expression, but he should throw them into a School Board election and not mis-spend them in writing dreary fiction.

Mr. Hodder's *Thrown on the World* is a most enjoyable story, which is sure to be a favourite both with adults and with boys, because it occupies a place in the debatable, but delightful, land between Christmas literature and ordinary fiction. There is nothing conventional about it, except perhaps the circumstance that the first scenes are laid in the Russia of conspiracy, terrorism, nihilism, and dynamite. But when Roy and Bertie Harley, having lost their parents who are sent to prison for seditious publications, and their nurse through death, are thrown on the world and are adopted by Mr. and Mrs. Birtles, of Congo Lodge, Clapham, all is plain and pleasant sailing. Mr. Hodder shows a really surprising amount of humour in his sketches of Mr. Birtles, who has a weakness for making vestry speeches in his drawing-room, but who has the heart of a Pickwick; and of Mr. Cheriton, the boys' tutor, whose absentmindedness is as prodigious as Dominie Sampson's. The travels of Mr. Cheriton and his pupils through Europe suggest a purpose on Mr. Hodder's part to teach geography after the approved fashion of Mr. Kingston and M. Jules Verne. But they are very cleverly told all the same. Even the Royal Geographical Society's inspector would probably not object to his favourite subject being taught in this fashion, provided it be taught thoroughly. *Thrown on the World* can hardly be too highly recommended.

The stories told to each other by storm-stayed travellers in the "Speech-house"—an old inn in the Forest of Dean—are neither better nor worse than the average of their class. Those in which there is a slight comic element, such as "The Lost Letter-Bag," will generally be preferred to others of a more melancholy character, like "The Voice from the Tomb" and "The Blue Lady of Minsterley." This, however, is a matter of taste. Whatever Mr. Grindrod writes, he writes with care and spirit. We should say that he could sketch character with a light humour. The commercial traveller in the "Speech-house"—viewed as a commercial traveller and not as a story-teller—is worth all the rest of the book.

WILLIAM WALLACE.

#### GIFT-BOOKS.

*Master of his Fate: a Swedish Tale.* By A. Blanche. Translated by the Rev. M. R. Barnard. (Griffith, Farran & Co.) This is a striking and powerful story of three Swedish schoolboys, whose youthful pranks were fraught with stern consequences in after life. The

escapes of the hero from an enemy who pursues him for years with the most deadly hate, but afterwards becomes his devoted servant and friend, are full of thrilling interest; and the love story supplies a strong element of romance. The opening chapters give a faithful sketch of school-life in Scandinavia, where the innate love of manly exercises and rough sports sometimes leads to pitched battles between rival establishments. There is also a vivid description of the horrors of the great cholera epidemic in St. Petersburg in the time of the Emperor Nicholas. The careers of the three school friends convey some useful lessons, and the book may be safely given to strong, healthy boys; but some of the incidents are rather too "creepy" to furnish desirable reading for young children, especially if they are inclined to be nervous. Mr. Barnard's name is sufficient guarantee for the excellence of the translation.

*Perils of the Deep: an Account of some of the remarkable Shipwrecks and Disasters at Sea during the last Hundred Years.* By Edward N. Hoare. (S. P. C. K.) This is a very interesting selection of stories, or rather groups of stories, illustrating the various forms of danger to which those "who go down to the sea in ships" are exposed. A portion of the book is a reprint, most of the narratives of wrecks previous to that of the *Royal Charter* having been taken from a volume published some years ago by the same house, entitled *Shipwrecks and Adventures at Sea*. As a rule, the sea stories published at this season have rather a tendency to represent "a life on the ocean wave" as a career of freedom and merriment, pleasantly varied by adventures and lovemaking, and it is a good thing to be occasionally reminded that there is a reverse to this attractive side of the shield.

*The Island Queen.* By R. M. Ballantyne. (Nisbet.) Mr. Ballantyne's name is so familiar in our nurseries and schoolrooms that it is hardly necessary to say more, for a new gift-book, than that it is his. But there is no harm in adding that *The Island Queen* is a very graceful and pleasing story of life and adventure among the South Sea Islands. And, though the author is here in his lighter vein, a good deal of information is, as usual, mingled with the fiction; and the book will, no doubt be as popular with the little people, for whom it is intended, as most of its predecessors.

*Yarns on the Beach.* By G. A. Henty. (Blackie.) There is plenty of variety and interest in the three good stories which this capital little book contains; but while the first and last will, perhaps, be most appreciated by boys, there is a force and pathos in "Surly Joe" which stamp it as the production of a master-hand.

*The Voyage of the "Aurora."* By H. Collingwood. (Sampson Low.) This is a rattling story of the wild times when the West Indies were a perfect hotbed of piracy, slavery, and Yellow Jack, and the author is therefore completely in his element. There is fighting and adventure enough for the keenest appetite; and through it all, the hero steadily wins his way by unflinching courage and constancy, and is finally rewarded in a thoroughly satisfactory manner. The moral is distinct but unobtrusive; and the whole story is instinct with the wholesome vigour and freshness which have deservedly made its author such a favourite with manly boys.

*On Board the "Esmeralda."* By John C. Hutcheson. (Cassell.) In some respects Mr. Hutcheson's latest production is not equal to some of his former works, for the narrative has hardly any plot, and not much more in the way of incident or adventure. There is, it is true, a fire at sea, and the shipwrecked crew

spend a few uneventful weeks on Tierra del Fuego; but, otherwise, Martin Leigh's log is a plain unvarnished account of an apprentice's life on board a comfortable merchant ship, which is generally a sufficiently prosaic existence. However, the hero is a plucky lad of independent spirit, and the story, if not very exciting, is thoroughly sound and healthy in tone.

*From Pole to Pole.* By Dr. Gordon Stables. (Hodder & Stoughton.) Boys who like excitement and adventure will find plenty of both in this spirited story of a yachting voyage from the Arctic to the Antarctic regions. The author's wonderful store of anecdote seems to be quite inexhaustible; and, though some of the situations and part of the plot of this book may be found under slightly different guise in the stories which he has already given us, there is an abundance of fresh incident and adventures of the most thrilling and varied description in almost every page. He certainly indulges occasionally in some rather remarkable flights of imagination, as, for instance, in his description of Tchooka, the Eskimo chief; but, as a rule, he is singularly true to nature, and has, as usual, worked up the essence of a dozen narratives of travel and adventure into a single tale of absorbing interest, while it is hardly necessary to say that the tone is in every way admirable.

*The Cruise of the "Thesusus."* By Arthur Knight. (Griffith, Farran & Co.) Although not quite so thrilling as *From Pole to Pole*, this is a capital story of modern naval life, full of fun and adventure, and with plenty of the sort of scrapes that British midshipmen rarely miss an opportunity of getting into. The fighting also, of which there is no lack, gives a fair idea of the sort of work which might be expected under the altered conditions of modern naval armaments, and will be appreciated by young naval officers of the present day as much as Captain Marryat's stories were by the last generation. In fact, no gunroom should be without a copy; and it would not be easy to find a more spirited and wholesome gift-book.

*The Search for the Talisman.* By Henry Frith. (Blackie.) In this story Mr. Frith describes the adventures of a party of lads who went to Labrador to search for a buried treasure, in accordance with the seemingly eccentric, but really wise, provisions of the will of an old Arctic sailor, who hoped by this means to develop and strengthen the characters of his young relatives when he could no longer watch over and train them himself. The story begins with a cricket-match and ends with a wedding, and there are plenty of exciting adventures among icebergs, polar bears, and Esquimaux to fill up the intervening space. It is pleasantly and brightly written, and is therefore just the sort of book that is always welcome in the Christmas holidays.

*The Congo Rovers: a Story of the Slave Squadron.* By Harry Collingwood. (Blackie.) This story, as its title leads us to expect, conducts the reader to the African coast and the mouth of the Congo, introducing him to various adventurous expeditions for the capture of slavers. If the subject is well worn, it never fails to interest when treated by a careful and skilful writer. The book has several illustrations; and we can heartily recommend it as one that boys will be sure to read throughout with pleasure, and with advantage, also, to their morals and their imaginations.

*The Briny Deep.* By Captain Tom. Illustrated by Captain W. W. May. (Griffith, Farran & Co.) The author of this "story of olden times in the merchant service" tells us that the incidents "are in the chief taken from facts," and that none of the characters are fancy

sketches, so we can only regret that he has not been more fortunate in his selection. Captain Tom's knowledge of his own language is clearly of an elementary kind, the story itself is not a very pleasant one, and the characters are commonplace, and by no means free from vulgarity, while a captain who makes long speeches on the slightest provocation would inevitably be voted an insufferable bore by his passengers, and a "sea lawyer" by his crew. The illustrations by the well-known marine painter, Captain W. W. May, form the single redeeming feature of the book. They are, indeed, much too good for it, and it seems a pity, therefore, that such excellent work should be to a certain extent thrown away.

*Sea-Life Sixty Years ago.* By Captain George Bayly. (Kegan Paul, Trench & Co.) A more striking contrast to *The Briny Deep* than is afforded by this delightful little book could hardly be imagined. In the first place it is "all true," being "compiled entirely from letters and a journal written on the spot, and now brought to life again, after being stowed away for more than half-a-century." Then the story, apart from its own merits, has a peculiar and romantic interest, as it is a record of the chain of events which led to the discovery of the relics of the long-missing expedition commanded by the great French navigator La Pérouse, which sailed for the South Seas exactly a century ago, and never again returned. Add to these attractions an unaffected simplicity and manliness of tone, a graphic and vigorous style, and a rich fund of anecdote and adventure, and it will be readily understood that the realities of sea-life in the "good old times," have seldom, if ever, been more vividly or agreeably brought home to our minds. This is the sort of book which makes one feel personal gratitude to the author, and it will be heartily appreciated alike by young and old; for, while every true boy will eagerly devour the thrilling escape of Peter Dillon and Martin Buchert from the Fijians, with many other incidents too numerous to mention, their elders will recognise the intrinsic value and sterling merits of a narrative which, of its kind, we do not remember to have seen excelled.

*Dreams by a French Fireside.* Fairy Tales. Translated from the German of Richard Leander (Prof. R. Volkmann) by Mary O'Callaghan. (Chapman & Hall.) In his preface the author explains that the tales here collected were written "by the firesides" of deserted French houses while he was serving as a soldier in the war of 1870. No doubt this account of its origin may add to the interest of the volume for German readers, but we must confess that it affects us with some degree of repulsion, and we think it would have been better omitted in the English version. Most of the tales are pretty, though a few, as for instance those entitled "How the Devil fell into the Holy Water," and "About Heaven and Hell," are in a style which is strongly distasteful to English feeling. The translation is bad. The dialect of English in which it is written may be judged of from the following specimens: "Indeed," answered the king, "but do you believe that I will find it easy to get a wife who will suit me?" "Pooh," said the minister, "ten for one!" "Where was my common-sense? I could not begin it more stupidly!" "Then it ceased, and has never since then from itself sounded." The author occasionally "drops into poetry"; but Mrs. or Miss O'Callaghan seems to have felt her powers unequal to writing English verse, and so she prints the German lines in parallel columns with her own prose versions. As the translator has several times mistaken the sense of her original, we presume that she is not a German, as we had at first inferred from the peculiarity of her idiom. The book is beautifully printed.

### NOTES AND NEWS.

THE *Oxford Magazine* for this week gives an analysis of the university candidates who have been returned to the new House of Commons. Of Oxford men the total number is 134, of whom 73 are Conservatives and 61 Liberals. But this proportion is reversed among those who have taken high honours, where 38 are Liberals and 28 Conservatives. Of Cambridge men the total number returned is 88, of whom 50 are Liberals and 38 Conservatives. Those who have taken high honours comprise 21 Liberals and 12 Conservatives. Of the entire number of candidates who have taken high honours just under one-half were returned, the Liberals being slightly more successful in proportion than the Conservatives. The House of Lords shows 46 Oxford men and 21 Cambridge men who have taken high honours.

MR. CLARK RUSSELL, who, we regret to hear, has been rendered almost helpless by chronic rheumatism since March last, sails for the Cape of Good Hope on December 17. He leaves behind the MS. of a story entitled "The Golden Hope: a Romance of the Deep," which will be offered for newspaper publication through Messrs. Tillotson & Son, of Bolton.

UNDER the title of *Hood in Scotland*, Mr. Alexander Elliott has in the press a volume, in which he not only traces the early life of Hood at Dundee, but also prints several letters and poems that have never before been published. Hood's family appear to have come originally from Errol, in the Carse of Gowrie, where the poet himself spent the greater part of the year 1816. The book will be published by Messrs. James P. Matthew & Co., of Dundee.

MR. CHARLES LOWE's biography of Prince Bismarck will be published by Messrs. Cassell & Co. on Tuesday next.

ARCHDEACON FARRAR's Bampton Lectures of the present year on "The History of Interpretation" will be published shortly by Messrs. Macmillan.

MISS MAY CROMMELIN, author of *Queenie, Joy*, and other novels, will publish next week, through Mr. T. Fisher Unwin, a book in a new department of literature, entitled *Poets in the Garden*. It is an attempt to bring together and classify the best-known passages in which our poets have discoursed of flowers. Practically, it is a flower concordance to the English poets, alphabetically arranged according to flowers. There will be two indices of poets and flowers. The book will be enriched by eight chromolithograph pictures of flower groups, executed in Paris.

IN the January number of *Longman's Magazine* will be begun a new novel by Mr. Walter Besant. It is entitled "Children of Gibeon," and will deal with the relations between the rich and the poor.

THE Dean of Chester will contribute the "New Year's" paper to the January number of the *Quiver*.

A NEW series of the well-known American periodical, the *Princeton Review*, will be commenced in January next, under the title of the *New Princeton Review*. The editor is Prof. W. M. Sloane, of Princeton College. The list of contributors includes Mr. Lowell, Mr. Bancroft, Mr. Dudley Warner, President Porter, Mr. C. Eliot Norton, and Dr. McCooke. The review will be published bi-monthly—in New York by Messrs. A. C. Armstrong & Son, and in London by Messrs. Hodder & Stoughton.

"CHARACTERS in Backs—the Impressions of a Noticing Eye," is the title of a paper, illustrated by Mr. Harry Furniss, which will appear in the January number of *Cassell's Magazine*.

A CHEAPER edition of Mr. Thayer's life of Gen. Grant, entitled *From Tan Yard to White House*, has just been issued by Messrs. Hodder & Stoughton, the first edition having been exhausted in a few weeks. The work is similar in plan to the author's life of Garfield (*From Log Cabin to White House*), of which a quarter of a million copies have been sold.

THE third volume of Lange's series of "Modern German School Classics" has lately appeared. It contains two tales by Auerbach and by Otto Roquette, edited by Dr. A. A. Macdonell. The aim of this series is to introduce into schools all the best writers since the death of Goethe, who are practically unknown in England.

THE curators of the Bodleian have had an enumeration made of the entire contents of the library. The total number of volumes (excluding 1625 volumes of Bodleian catalogues) was 432,417, of which 26,598 were MS., and 405,819 printed. Besides these, there were 1424 MS. pieces waiting to be catalogued and bound in volumes, and 24,988 periodical parts and pamphlets also waiting to be bound. And, further, there were those ordnance-maps which cannot be bound until the survey of their respective counties or towns is completed. The Bodleian building itself contained all the MSS. and 306,105 printed volumes. The number of these which a visitor sees is very small. The picture gallery had only 47,461, and the wing in which the catalogue stands only 21,787. Even readers see less than a third of the total contents of the building, for Duke Humfrey's library had only 10,462 volumes, and the Selden room only 27,088. The Camera contained 97,101 volumes, the vast majority of which are also out of sight, in the vault below the reading-room; the select open cases, from which the readers themselves take books, contained 7004. The library at the Museum had 2613 volumes on loan. In the first ten months of this year the number of items added (counting parts, separate maps, etc.) was 37,325; of these 26,291 came in under the Copyright Act, 4,955 by gift or exchange, 4,978 were new purchases, and 1,101 were second-hand purchases.

SIR ALGERNON BORTHWICK, M.P., has been elected President of the Newspaper Press Fund in place of the late Lord Houghton.

THE Carlyle Society had its annual meeting on Carlyle's birthday, December 4. The society, which was founded in 1879, had thirty-three members two years ago. It now numbers fifty-eight, some of whom reside in Germany and Austria. The president is Dr. Eugene Oswald, the hon. secretary and treasurer Mr. C. O. Gridley, of Duke Street, London Bridge.

THE subject chosen by the Académie française for the prize of poetry for next year is "Pallas Athene."

CALMANN-LEVY announce for publication *Mémoires sur Napoléon et Marie-Louise, 1810-14*, by the wife of General Durand, who was first lady of honour to the Empress.

WE have received the second and concluding volume of Menéndez y Pelayo's *Horacio en España*, a work to be appreciated by all lovers of the most popular of Latin poets.

### TWO NEW LITERARY SOCIETIES.

THE Shelley Society has just been founded by Dr. Furnivall, on a suggestion from Mr. Henry Sweet. Mr. W. M. Rossetti, Mr. H. Buxton Forman, Dr. Toddhunter, the Rev. Stopford A. Brooke, Mr. T. J. Wise, Mr. B. Dobell, Mr. Alfred Forman, and other Shelleyites, have joined the committee; and the society will pro-



bably hold its first meeting in March. Early in May it will have the "Cenci" performed for the first time, some sixty-six years after Shelley wanted Miss O'Neil to play Beatrice in it at Covent Garden. Next May Miss Alma Murray, who has achieved such marked success in Mr. Browning's plays, will take the part of Beatrice Cenci, and she hopes to induce other fit actors to volunteer to support her. The Shelley Society will print papers and reports of the discussions at its meetings, will reprint Shelley's original editions and facsimile his MSS., and probably procure the compilation of a Shelley lexicon, if not a concordance. The subscription is a guinea a year. Persons willing to join the Shelley Society should send their names and subscriptions either to Mr. W. M. Rossetti, 5 Endsleigh Gardens, N.W., or Dr. Furnivall, 3 St. George's Square, Primrose Hill, N.W.

The project of an English Goethe Society is being warmly advocated, and has already met with an encouraging measure of support. The society aims at promoting the study of Goethe, and publishing matter illustrative of his life and works. As proposed, it would be affiliated to the German Goethe Gesellschaft, and its members would receive on advantageous terms the latter's publications. These will include the most interesting among the documents lately bequeathed by Goethe's heirs to the Grand Duchess of Weimar—documents which throw a new and vivid light upon nearly every period of the poet's life. The first issue, to be published in the forthcoming *Goethe Jahrbuch*, will consist of two very curious series of early letters to Goethe's sister, 1765-7, and to Behrisch, 1766-8, partly written in English, and containing, *inter alia*, an English poem to Schlosser, an unfinished tragedy "Belsazar," other dramatic fragments, poems to his mother, &c. These will be followed by a volume of letters to Frau Rath. An arrangement has already been made with the German publisher of the Goethe Gesellschaft, by which the back years of the *Goethe Jahrbuch* would, so far as the stock lasts, be supplied at a reduced rate to English members, who would thus be placed on the same footing as German members. The nature and extent of the proposed society's publications must of course be determined by the measure of support which it receives from the public. It is trusted that this may be large enough to enable the issue of really valuable contributions to Goethe biography and criticism, and the organisation of local centres for the purpose of mutual study. Among the Goethe scholars who have signified their approval and support of the project are Profs. Blackie, Dowden, and Seeley, Mr. Oscar Browning, Dr. Buchheim, Mr. C. H. Herford, Mr. W. C. Coupland, and Mr. T. Lyster. It is hoped that a preliminary meeting may shortly be held, by kind permission of the authorities, at King's College. All who are prepared to support the society are requested to communicate with Mr. David Nutt, 270 Strand.

## ORIGINAL VERSE.

## A LAST WORD.

"I KNAW 'at it's written i' God's awn bōōk 'at bastard stocks shall dee,  
Bud still th' lass is blud o' my blud, an' her bairn is boane o' my boane;  
I niver hev said 'at she'd dun as she'd owt, bud it's not fer th' like o' me  
To fling to th' dōōr on my gell i' her shaame, an' leave her to bear it aloane.  
"Th' waages o' sin,' aw yis, I knaw, thaay'll last till her hair is gray,  
Th' waage 'at she's arn'd it 'll last till she's deid, an' th' coffin's naail'd to o' her faace.  
I can't to'n her oot wi' her bairn i' her airms, an' co's her, an' drive her awaay,  
An' Him 'at was good to th' theaf o' th' Cross wud ha' tell'd yē th' saame i' my placee.

"'You weant ha' noa bastards bred up o' yer land;  
I've gotten enif to do  
Wi' keapin' things gooin', an' addlin' th' rent,  
wi'oot tekkin' love-bairns in.'  
If you hed a doughter i' trubble like her, wi' noane i' th' wōld bud you  
To lōōk to, you'd fling her oot i' to th' streat, an' tell her to dee i' her sin?

"It's likely you wōd, bud rich foaks' hearts is n't maade like uther men's;  
You gie up yer baabies to sarvants to keap, an' mebbe you wōd n't mind,  
An' wōd n't lig wakken at neet i' yer beds, an' werrit an' witter yersens,  
As long as you'd plenty o' vittles an' cloase, 'at yer childer was ragged an' pined.

"I mun leave th' land, or th' lass mun leave;  
you'll houd by what you've said;  
You weant put up wi' th' likes o' her; you reckon you're mester here;  
Then th' land mun goa, an' I'll stan' by her—if her sins is as red as red,  
Th' Loord he can wesh 'em as white as wool, an' I'll stick to my lass—so theare."

MABEL PEACOCK.

## MAGAZINES AND REVIEWS.

*Macmillan's Magazine*, under its new editor, shows signs of restoring to the readers of periodicals one monthly journal which shall be primarily devoted to literature. The December number opens with an article by Mr. Andrew Lang on "Poetry and Politics," in which he generally disposes of Mr. Courthope's attempt to trace the Liberal movement in literature. A brief note by Mr. Pater, on "Love's Labours Lost," has all the quiet suggestiveness which we expect in Mr. Pater's writing. Perhaps a biographical sketch of Wolf, Count Baudessin, the German translator of Shakspeare, is not very interesting. An article on "The Death of Amy Robsart" aims at showing that Sir Walter Scott's *Kenilworth* does not deserve the condemnation of historical critics till they have proved their case for Lord Robert Dudley's acquittal more conclusively than they have done as yet. The plea for a decided acquittal is surely an excessive demand to make, and history will not progress if the views of novelists are to be believed till they are entirely disproved. The Rev. J. M. Wilson applies the logic of common sense to the definition of "Church Authority," but he disposes of large questions in an off-hand manner.

*Blackwood's Magazine* for this month has an article on "The Scots and English Bowmen," which contains a good deal of suggestive information to those interested in archery or in the methods of mediæval warfare.

The December number of the *Expositor* is a strong one. The first part of Prof. Harnack's review of Bishop Lightfoot's *Ignatius and Polycarp* does full justice to "the most learned and careful patristic monograph which has appeared in the nineteenth century," and to the scholar who by it "has placed himself beyond the reach of any rival." The present article is devoted to showing the advance made in this as compared with previous editions of the Ignatian Epistles; the next will relate to their genuineness and date. M. Godet continues his study of 2 Corinthians, and Prof. Salmon gives a felicitous sketch of Frédéric Godet and his works. Messrs. Jennings and Lowe conclude their critical estimate of the Revised Version in more appreciative language. Prof. Fuller, with the advantage of four years' discussions of the Cyrus inscriptions, restates from a conservative point of view the debateable questions relative to the faith and family of Cyrus. Mr. Moule and Dr. Marcus Dods contribute—the one a study in the connexion of doctrines, the other a survey of recent English books on the New Testament.

THE *Revista Contemporanea* for November contains a highly interesting biography of Diego de Torres Villarroel, student and professor of mathematics, almanac-maker and astrologer, in the University of Salamanca in the first half of the last century, and is somewhat too pompously entitled the restorer of mathematics in Spain. A new departure in the comparative method of teaching languages is suggested in the "Cuadro Mecánico para la conjugación de las seis lenguas novo-latinas" of F. F. Iparraquirre. By an apparatus of coloured movable cubes he shows the root structure, phonetic and inflexional changes in each of these allied dialects, and claims that children may be thus taught as though at play. If successful in practice, the method would certainly lead to a better understanding of the principles of language than can be gained from ordinary grammars. It could be adapted to any six allied dialects. In those here given we should suggest that Latin be substituted for either Provençal or Wallachian. F. Merino eulogises in glowing colours the paintings, and especially "The Coliseum," of José Benlliure, a Catalan artist. J. de Asensi tells a simple narrative, "La Vocacion," in graceful verse; and Doña E. de Lians begins an original novel in these numbers.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ANREP-ELMPT, R. Graf. Australien. Leipzig: Friedrich. 24 M.  
BIEDERMANN, W. Frhr. v. Goethe-Forschungen. Neue Folge. Leipzig: v. Biedermann. 12 M.  
CARBONELLI, Barone di L. La Chiesa, la proprietà, lo Stato nella intimità dei loro rapporti. Naples: Furchheim. 15 fr.  
DAUDET, A. Tartarin sur les Alpes. Paris: Calmann Lévy. 10 fr.  
FRIEDEL, M. Das Projekt der Canalisirung der Mosel von Metz bis Coblenz. Trier: Lintz. 3 M.  
GLEEVE, C. O. Etude biographique et critique. Paris: Didot. 7 fr. 50 c.  
JACQUOT, A. Dictionnaire pratique et raisonné des instruments de musique anciens et modernes. Paris: Fischbacher. 10 fr.  
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## CORRESPONDENCE.

## "WITH THE KING AT OXFORD."

Bromley, Kent: Dec. 7, 1885.

As the reviewer of Prof. Church's book, I wish to state that, so far as my experience goes, he is entirely wrong in saying that "in private documents the present style [i.e., of beginning the year] was often used, oftener, perhaps, than the other." I do not deny that there were occasional exceptions; but I suspect that they can always be traced to some special cause, such as the education of the writer in Scotland, or in some country where that style was used. Even if this can not be shown, the examples are exceedingly rare.

The story of Laud's threatening a minister with suspension from his office and benefice was taken by Neal from Prynne's *Canterbury's Doom*, p. 149. Laud was particularly anxious to keep to legality as he understood it; and it is evident from his language at his trial (*Works*, iv. 254-256) that he was quite aware that he had no power to take away or sequester a benefice. Not only is Prynne an exceedingly unsatisfactory witness, but Laud's own comment on the evidence of Wilson, the clergyman in question, shows that it did not really coincide with Prynne's account of it.

"The third witness," writes Laud, "is Mr. Wilson. He says 'that I sent to Sir Nath. Brent to suspend him.' That is true; but it was when he would neither obey nor keep in his tongue. He says, 'his living was sequestered for almost four years.' But it was not for not reading this book. For himself confesses it was done in the High-Commission; and that for dilapidations, in not repairing his house."

In replying to Brent's own evidence (*Works*, iv. 253), Laud says that Brent—who acted for the archbishop in the Metropolitan Visitation—

"confesses 'that for my province he gave time to them which had not read it, and then never asked more after it.' So here was no eager prosecution. But then he says 'that three in my diocese stood out and asked time, and confesses that I granted it'; but adds, 'that when he asked more time for them I denied; and that they were then suspended *ab officio* only.'"

This does not look like the great haste attributed to Laud by Prynne. There are notes at the Public Record Office of Laud's trial which I hope before long to examine, and I may possibly discover then what Wilson's evidence really was. In the meantime, I am not at all inclined to accept Prynne's version as correct.

SAMUEL R. GARDINER.

## THOMAS HEYWOOD AND ITALIAN NOVELISTS.

Davos, Switzerland: Dec. 7, 1885.

In the fourth and also, unluckily for us, the last volume of his "Old Plays" Mr. A. H. Bullen has printed for the first time, from MS., a comedy of Heywood's, called "The Captives." The main plot of this hitherto unknown piece is taken from the "Mostellaria" of Plautus. Mr. Bullen, in his Introduction, says: "I have not been able to discover the source of the very curious underplot of 'The Captives.' This source I am myself able to indicate. It is the first story in Masuccio's *Novellino* (Napoli, Morano, 1874; pp. 8-21). Here we find the intrigue of the friar with the noble lady, his death by strangling, and the grotesquely comic episode of his corpse's ride on horseback, in full armour, after the living monk. In my *Renaissance in Italy* (vol. iv., p. 182) I had already pointed out the ghastly humour of this incident, which, as it now appears, struck Heywood nearly three hundred years ago. That Heywood was well read in Italian *novelle* is proved also by the source of his underplot to "A Woman killed with Kindness," which I have traced (*Shakspeare's Predecessors*, p. 462) to a beautiful tale by Illicini, of Siena.

JOHN ADDINGTON SYMONDS.

## AN ANGLO-SAXON MISSAL AT WORCESTER.

Frenchay Rectory, Bristol: Nov. 25, 1885.

By the kindness of the Dean and Chapter of Worcester, I am temporarily in possession of a large fragment of an Anglo-Saxon missal belonging to them. As no printed account of it exists, either in their catalogue or elsewhere, it has been suggested to me that a description of it might be of sufficient importance to find a place in the ACADEMY.

The fragment consists of thirty-one out of originally thirty-four leaves, 11½ by 7½ inches.

There are four gatherings, not signed. The first (A) is a quaternion, of eight leaves, half of A 2 having been cut away. The second (B) is likewise a quaternion, of which B 5 is missing, and five-sixths of B 1 have been cut away. The third (C) is a quinion, of ten leaves, complete. The fourth (D) is a quaternion, of which D 1 and D 8 are lost.

The contents of this fragment are as follows:

- A 1. Missa ad serenitatem poscendam [part of].  
 " " pro concordia fratrum.  
 " " in contentione.  
 " " contra iudices male agentes.  
 " " pro peste animalium.  
 A 2. " de pace.  
 A 3. " in tempore belli.  
 A 4. " pro navigantibus.  
 " " in sterilitate.  
 " " pro amico ab adversariis afflicto.  
 A 5. " in persecutione.  
 A 6. " pro infirmo.  
 A 7. [De visitatione infirmorum, including the unction and communion of the sick].  
 B 7. Missa pro infirmo morti proximo.  
 B 8. Orationes super ipsum infirmum.  
 C 1. Obsequia defunctorum.  
 C 4. Missa pro defuncto.  
 C 5. [Orationes pro defunctis].  
 C 9. [Ordo sepeliendi].  
 C 10. Missa pro defuncto.  
 D 2. " pro sacerdote defuncto.  
 " " unius defuncti.  
 D 3. " [alia].  
 " " in positione unius defuncti.  
 D 4. " unius defuncti monachi.  
 " " pro sacerdote (defuncto).  
 " " pro defuncto sacerdotum [sic].  
 D 5. " unius leuitae (defuncti).  
 " " unius [feminae defunctae].  
 " " pro fratribus defunctis cuiuslibet congregationis.  
 D 6. " alia pro defunctis.  
 " " pro fratribus et sororibus [defunctis].  
 D 7. " pro defuncto.  
 " " pro patre et matre et p<sup>o</sup>

Date.—The missal, of which the above is a part, may be assigned to the first half, perhaps to the first quarter, of the eleventh century. It must be later than 984, the date of the death of St. Ethelwold, the latest saint mentioned in the text. Palaeographically speaking, it cannot be earlier than the eleventh century, for the following reasons, which are only available for the dating of ecclesiastical MSS.: (a) the use of the symbol  $\pi$  instead of *ill*, to designate an unnamed person; (b) the use of  $\vartheta$  instead of *u.d.*, as an abbreviation of "Vere Dignum," the opening words of the preface; (c) the use of "Gr." as the abbreviation of "Graduale," instead of the single letter *R*, the usual abbreviation of the earlier form, "Responsorium Graduale"; (d) the title "Post-communio" is used instead of the earlier title, "Ad complendum." In all these small points a change of usage took place about A.D. 1000.

There are no illuminations and no ornamentation. The initial letters are alternately red and green. Headings and rubrics are red throughout—the former in rustic capitals, the latter in the same large minuscule hand in which the text is written.

Place.—This fragment, though found at Worcester, supplies indubitable evidence that it was written at Winchester. In the Litany on A 8 a, two names only stand out written in capitals—those of St. Peter and St. Swithun; and when we told that in Saxon times there were two monasteries at Winchester, known under those two names, our thoughts at once turn to that quarter. The list of saints invoked as confessors ends with four names, all connected with Winchester.

1. St. Birinus, first Bishop of Dorchester, whose remains were translated to Winchester at the end of the seventh century.

2. St. Swithun, Bishop of Winchester, ob. 862.

3. Ethelwold, Bishop of Winchester, ob. 984.

4. St. Judoc, a Brittany anchorite (seventh century), who seems to be always invoked in early Winchester books. His relics were translated to Winchester by a crowd of refugees who were driven by war from Lower Picardy, and hospitably received in that city in 903. They were enshrined in the abbey church of Newminster, then building.

The list of virgins has unfortunately been cut away.

The wording of the rubrics throughout proves the service-book to have been a monastic one; and an expression which occurs in four different collects—"Intercedente beato Benedicto patrono nostro"—proves it to have been a Benedictine monastery. A collect on C 7 a is headed "Oratio in noui monasterii ecclesia."

This gives us precise information. The reference is to the Abbey of Newminster at Winchester. "Novum Monasterium" is the specific title and Latin rendering of Newminster, just as "Collegium Novum" is still the title of one of the colleges at Oxford.

The Stowe MS. register of Hyde Abbey, recently acquired from Lord Ashburnham by the British Museum, begins thus (p. 3): "Incipit praeafatio constructionis uintoniensis monasterii quod nouum nuncupatur." &c. It was founded by King Edward the Elder in 903, and dedicated to the Holy Trinity, the B. V. M. and St. Peter. Directions for its building had been left in the will of King Alfred (ob. 901) at the persuasion of St. Grimbald, whom Alfred had brought over from Flanders, and who was appointed first Abbot of Newminster, but who died in 903, the year in which its church was consecrated. This monastery at first contained secular canons, who were expelled by St. Ethelwold in 963, in favour of Benedictine monks from Abingdon. In 1110 it was moved to Hyde, and dedicated



to the Holy Trinity, St. Peter, and St. Grim-bald.

The collect above referred to contains the phrase "Intercedentibus Petro et Paulo, Iudoco, Grimbaldo," all the names, except that of St. Paul, being written in capital letters, and all, with the same exception, being specially connected with Newminster.

The locality of the MS. is thus decided. The next question which suggests itself for solution is this: If this MS. was written at Winchester, how does it come to be found at Worcester?

On turning to the lives of the bishops of Worcester in the eleventh century, it is found that two of them began life as monks at Winchester; both then became abbots of Tavistock; and both afterwards bishops of Worcester. These were Living, Bishop of Worcester, 1038-44, and his successor, Aldred, Bishop of Worcester, 1044-62, better known in history as Archbishop of York, and as officiating at the coronation of William the Conqueror. Either Living or Aldred must have carried this book away with him from Winchester in the first half of the eleventh century, and have left it at Worcester, where it has remained uncatalogued and almost unnoticed for many centuries.

All the prayers and rubrics are in Latin, with the exception of a single rubric on Fol. C 9 a. "Donne kat lic beo byriged cweðe se sacerð æt pære byrigene pas coll." ("When the body is to be buried, the priest is to say this collect at the grave.")

It might have been thought that this sentence was too short to yield any evidence of place or date; but Prof. Earle informs me that the second diphthong in "pære" is an affected archaism peculiarly characteristic of Winchester books.

Along with this MS. is a single leaf of a tenth century Latin Psalter, containing on the recto, Ps. xxxiii. 20—xxxiv. 3; and on the verso, Ps. xxxiv. 4-7, with an interlinear Latin gloss. The words, "john more, monke," are written in a blank space in a small handwriting of the earlier part of the sixteenth century. Perhaps he was a relative of William Moore, sub-prior 1518-36. F. E. WARREN.

#### THE RUSSIAN NOVELIST DOSTOJEWSKY.

Arts Club: November 11, 1885.

When I was in Germany, a short time ago, I enquired of my literary friends, what new works were exciting the attention of the reading public. The answer was "Oh, have you not heard of the great Russian writer, Dostojewsky? He is now exceedingly popular in Germany." I found that two novels by this (to me) unknown writer—*Roskolnikow*, and *Die Brüder Karamasow*—had acquired, with extraordinary rapidity, a very high reputation in Germany. Some criticisms upon Dostojewsky were shown to me; notably an article by M. Necker which appeared in the *Grenzboten* of February, 1885, in which the critic occupies himself mainly with an elaborate comparison between Tourgenieff and Dostojewsky. Tourgenieff is defined as a man of the world, a cosmopolitan, who lived, by preference, abroad; while Dostojewsky is described as a patriotic Russian, who never cared to reside out of his own country. The critic's general literary conclusion is that Dostojewsky, in some respects—particularly as regards ideal intensity—is the superior even of Tourgenieff.

Dostojewsky was born on October 30, 1821, and died on January 28, 1881. In 1849 he was suspected (wrongly, it is said) of being concerned in political conspiracy, and, together with a friend, was condemned to death. At the last moment the capital sentence was commuted to eight years' imprisonment in Siberia. He returned to life and work in 1858. Two years after his death in 1881 appeared the first

translation of his first work. Neither of his novels is, I believe, known in England.

Dostojewsky requires great space in which to unfold himself. His style is somewhat diffuse and discursive. Tourgenieff has, in his writings, a strain of melancholy; he is pessimist and fatalist; while Dostojewsky believes in human perfectibility, and is hopeful in tone. "My friends, pray to God for cheerfulness," cries Dostojewsky. He does not love superstition, monkery, Jesuitism, or even dogma; but he has a strong religious fibre, and he hates unbelief. He holds that virtue and morality depend upon faith in God. He expects the regeneration of Russia, not from priest or Nihilist, but from the people itself. "Dieses Volk trägt Gott im Herzen," he says, in the German translation.

The story of the later novel is that of the lives and fates of a father and three typical Russian sons. Dostojewsky is fond of psychology, and specially, perhaps, of the psychology of crime. Father and son love the same girl. The son is strongly suspected of the murder of his father; but it turns out that the wicked old man has really been slain by an epileptic bastard son. However, I have not space to tell, or to analyse, the story of this remarkable work. My present criticism must be restricted to giving an extract as a specimen; and I proceed to translate from the German translation (I do not know Russian) the following episode, which seems to me to be strong and striking, original in idea, and powerful in expression. I am assured that the German translation is, in every way, satisfactory.

"The human race had, for so many centuries, prayed fervently 'God, Lord, come again amongst us!'—that He, in His infinite pity, resolved to descend once more to earth. But, oh! it was not that second coming of the Lord which, as is promised, shall occur at the Last Day, when He shall appear in His divine glory. No; He will visit His children but for a moment; and He will seek them there where the fire of the stake crackles round the heretic. In His infinite mercy, He will once more walk among the people in the same human form in which He, fifteen centuries ago, for three and thirty years, appeared to them. He descends then upon the 'burning market-place' of Seville, where, only yesterday, in a brilliant *auto da fe*, in the presence of the king, the nobles, the knights, the cardinals, and the fairest ladies of the court, with the dense populace of Seville surrounding the place, and all presided over by the Cardinal Grand-Inquisitor, almost a hundred heretics were, at one time, burned *ad majorem Dei Gloriam*. He appears quietly, and without ostentation—but lo!—and oh, it is strange!—all the people recognise Him. Silently, and with His soft smile of infinite pity, He passes through the crowd. Moved by an irresistible impulse, the people press to Him, surround Him, are drawn to Him, follow Him. A sun of love burns in His heart; from His eyes stream light, radiance, power, which, shining upon men, awaken answering love. He stretches forth His hands. He blesses the people, while, from contact with Him, from the touch of His garments, issues healing influence. The Christ makes a blind old man to see. In answer to a mother's burning prayer, He raises a child from the dead; and children strew flowers in His path, while the people cry *Hosannah*! At this moment the Cardinal Grand-Inquisitor crosses the market-place. He is an old man, of almost ninety years, tall and upright, with an ashen grey, haggard face, and with deeply-sunken eyes, which yet gleam like sparks of fire. He no longer wears the sumptuous cardinal's robe in which yesterday he flamed before the people's eyes while he burned the enemies of the Church of Rome; to-day he appears in the coarse cowl of a simple monk. His sinister assistants, his servants, and his 'holy guard' follow after him. He stops, and looks, from a little distance, upon the crowd. He sees all: sees how they lay the coffin at His feet; sees how the girl is raised from the dead. The cardinal's face grows very dark. The grey, bushy eyebrows descend, and his eyes gleam with an evil fire. He raises his finger, and commands his

guard to seize the Christ. So great is his power, so intimidated, so submissive, so tremblingly obedient is the crowd, that men shrink back before his soldiers, who, amid a sudden stillness as of the grave, lay hands on Him, and lead Him away. The crowd, like one man, bow the head to earth before the old inquisitor, who mechanically blesses the people, and passes on. In prison, in a dark, narrow dungeon, he, in the still night, visits Him. 'Art thou the Christ?' he asks; but, receiving no answer, the cardinal continues, quickly—'Answer not; be silent! And what couldst thou say? I know only too well what thou wouldst say. Thou hast no right to add a word to that which thou hast said already. Why art thou come to trouble us? For to trouble us thou art come, and that thou knowest well. Knowest thou what will be done to-morrow? I know not whom thou art, and I will not know if thou be He, or only His image; but to-morrow I will condemn thee, and burn thee at the stake as the worst of all heretics; and the men who, to-day, have kissed thy feet will, to-morrow, at a sign from me, heap faggots round thy stake. Knowest thou that?' And He spake no word; but looked ever steadfastly upon the inquisitor with calm, tender eyes."

Here the inquisitor addresses the Lord in a speech—too long for translation here—which is a masterpiece of the irony of indignation. He seeks to show that the Christ is ignorant of human nature; and that freedom of conscience and of faith cannot be granted to man. He holds Christ to be a visionary human enthusiast; who has, in error, taught a doctrine and a service of perfect freedom. The cardinal concludes by saying that he is one of those who have to improve the work of Christ. "That which now I speak shall be fulfilled, and the claim of the Church to rule the world shall be enforced. To-morrow, I burn thee!"

The inquisitor waits for a reply; but none comes. How should the Lord add anything to that which He had already said? The persistent silence of the Lord becomes terrible to the cardinal. At last, Christ draws near to the old man, and still in silence, kisses the bloodless, withered lips of the inquisitor. The old man trembles. He opens the door of the dungeon, and says—"Go; and come not again. Never return—never—never!" And the prisoner disappears silently into the gloom which fills the market-place.

A work which can yield such an extract is surely worthy to be made known to the English public. H. SCHÜTZ WILSON.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 14, 5 p.m. London Institution: "The Heart of Africa," by Capt. V. L. Cameron.

8 p.m. Royal Academy: "Red Pigments," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Microscope," IV., by Mr. J. Mayall.

8 p.m. Aristotelian: "Mint Staff in Relation to Fies Will," by Mr. G. J. Romanes.

8.30 p.m. Geographical: "The Herat Valley and the Persian Border, from the Hari-rud to Seistan," by Col. C. E. Stewart.

TUESDAY, Dec. 15, 7.45 p.m. Statistical: "The Preventable Loss of Life at Sea," by Mr. Thomas Scrutton.

8 p.m. Civil Engineers: "High-Speed Motors," by Mr. J. Inray; "Continuous-current Dynamo-Electric Machines and their Engines," by Mr. G. Kapp.

WEDNESDAY, Dec. 16, 8 p.m. Royal Academy: "Green and Blue Pigments," by Prof. A. H. Church.

8 p.m. Society of Arts: "Burmah, Present and Future," by Mr. Holt S. Hallett.

8 p.m. Geological: "Old Sea-beaches at Teignmouth, Devon," by Mr. G. Wareing Ormerod.

"The Gabbros, Dolerites, and Basalts of Tertiary Age in Scotland and Ireland," by Prof. John W. Judd.

8 p.m. Dialectical: "Length of Life in the East and West East," by Dr. Alice Vickery.

THURSDAY, Dec. 17, 4.30 p.m. Royal Society.

7 p.m. London Institution: "Light and the Atom sphere," by Capt. W. de W. Abney.

8 p.m. Chemical: "The Action of Steam on Carbonic Oxide," by Mr. H. B. Dixon; "Multiple Sulphate," by Mrs. E. Aston and S. U. Pickering.

8 p.m. Linnean: "Ceylon Entomofauna," by Dr. J. S. Brady; "Malagascari Orchids," by Mr. H. N. Ridley; "Recent Ephemeroidea," IV., by the Rev. A. Eaton; "Colombian Species of Diabrotica," by Mr. J. Balg.

8.30 p.m. Antiquaries: "Bronze Hoard found at Eton, near Norwich," by Prof. Boyd Dawkins.  
 FRIDAY, Dec. 18, 7.30 p.m. Civil Engineers: Students' Meeting.—"The Propulsion of Trams and Launches by Secondary Batteries," by Mr. F. Geere Howard.  
 8 p.m. Royal Academy: "Brown and Black Pigments: the Chemistry of some Restricted Palettes," by Prof. A. H. Church.  
 8 p.m. Philological: a Paper by Mr. H. Sweet.

## SCIENCE.

COMPARATIVE JURISPRUDENCE OF GREECE AND ROME.

*Graeco-italische Rechtsgeschichte.* Von Dr. B. W. Leist. (Jena: Fischer.)

SIR HENRY MAINE, in his *Village Communities*, expresses a doubt as to the possibility of gaining from the application of the comparative method to jurisprudence any results which, in point of interest or trustworthiness, can be placed on a level with those which have been accomplished, for example, in comparative philology. "To give only one reason," he says, "the phenomena of human society, law and legal ideas, opinions and usages, are vastly more affected by external circumstances than language." A great impetus will certainly be given to this branch of study by the discovery of the Gortyna Laws; and, if after the successful work done in this field by several writers, among them by Sir Henry Maine himself, further proof were needed of the possibility of gaining by the comparative method satisfactory results, it would be afforded by the work before us. The disadvantage pointed out by Sir Henry Maine would naturally be least felt in the field chosen by Prof. Leist, who confines himself mainly to Greek and Roman institutions (though with frequent references to Teutonic law), if we could accept without qualifications his view that these two peoples developed in their settlements in South Europe in a similar manner, under like external circumstances, the legal institutions which they had brought with them from their common Aryan home. It seems to us, however, that the external circumstances were not so entirely similar; how about the influence exercised on Greece by the East? Yet there can be no doubt of the great value to the student of the material collected by Prof. Leist, even though we may be inclined to differ from him on minor points, to suspect that in one or two cases he has been somewhat too ready to infer from the existence of a certain institution in Rome its existence in Athens, or to ascribe a common origin to legal usages which we should rather regard as borrowed by Rome from Greece. But as regards this latter point, the influence in general of Greek on Roman law has not, perhaps, received the attention it deserves, nor has the question yet been fully treated as to how far our conceptions of Attic law have been affected by writers who foisted upon it notions derived from Roman law, e.g., Harpocration's identification of *οὐσία* *φανερά* and *ἀφανής* with *res immobiles* and *mobiles*, which Prof. Leist still seems to accept. We cannot do anything like justice to a book of this size (712 pages text with 55 pages of notes) within the necessary limits of this article. The points Prof. Leist discusses are many and minute, and for the most part highly technical; we must therefore content ourselves with giving only some of his

leading ideas, and mentioning a few points of more general interest.

Prof. Leist first discusses *obsequium* and *patria potestas*. The *obsequium* devolved upon all those in blood relationship through parents, grandparents, and great-grandparents; these, the cognates *μέχρι ἀνεψιών παίδων* or *sobrino* *tenus*, the Sapinda family of Manu, were held together and marked out as an inner circle from all other relations by ancestor-worship and common *sacra* (Amphidromia, *dies lustricus*). Both in Athens and in Rome they had the *officium luctus*, theirs was in earlier times the blood-revenge, and later on the duty of prosecuting for murder. In Athens they possessed the right of inheritance; if there were none of this class, the *οἶκος* was considered *χῆρος* and the property passed on to the *χρησταί*. The case was different in Rome, owing to the development of the *patria potestas*, that *ius proprium civium Romanorum*, as Gaius calls it, which led to the right of inheritance being confined to the agnates. Prof. Leist collects the traces of the parental powers in ancient Attic law, and sees agnatic relationship in the guardianship being confined to relations *πρὸς πατρός*, in the right of sons to enter *ipso jure* (Embateusis) upon the inheritance [the same in case of *adoptio inter vivos*, cf. Dem. 40, 19; this is left an open question on p. 86]. In Athens the father lost in early times the right of exposure or of selling his children (except in special cases: on p. 61 n. l. we miss a reference to the *γραφὴ ἐξαγωγῆς*, cf. the case of Andocides in [Plut.] *vitt. x. oratt.*, p. 834), or of disinheriting or killing them. The parental powers ended with the coming of age of the son. The family was the unit of ancient society; the aggregation of families formed the *gens γένος* living together as a community; the aggregation of *gentes* made the *curia φρατρία*, of *curiae* the *tribus φυλή*; and, lastly, the aggregation of tribes constituted the *civitas πόλις*. Kinship in blood was thus originally the ground of community in political functions. But, as times went on, different principles established themselves as the basis of common political action: the timocratic principle in the institutions of Servius, in Solon's reform [Prof. Leist identifies the Eupatridae with the Hoplites, we should prefer Grote's view], or that of local contiguity in the ten local *φύλαι* of Cleisthenes [such were probably the *phylae* in the Lysurgian *rhētra*]. Now the *phratrīae*, and in a less degree the *γένη*, continued as religious bodies, yet we cannot with Prof. Leist look upon the *phratrīae* as altogether separate from the new political organisation. Whichever way we may explain Arist. *Pol.* vi. 2, numerous inscriptions show that the *δημοποιοί* chose a *phratría* to be enrolled in, as well as a *demos* and *phyle*. The members of each *phratría* continued to celebrate the *Apaturia* with solemn sacrifices: the husband introduced his newly-married wife (*γαμήλια*), who now shared the husband's *sacra*; the father enrolled his new-born child, declaring on oath that it was *ἐξ ἀστῆς καὶ ἐγγνητῆς γυναικός*, thus giving it all the rights of kinship. The grown-up youth was received among the *ἐφηβοί* by the solemn act of cutting off his hair, for, from Poll. viii. 107,\* it would

appear in our opinion that a second Eisegesis continued, of course merely as a religious ceremony, as a survival of the ancient Aryan usage (Godānavidhi). The custom of consecrating the hair to some deity, and repairing for this purpose to Delphi, had not fallen into disuse even in the days of Theophrastus. But the civil act, the *Dokimasia*, took place before the *demotae*, and cannot, in the case of orphans, have been so free from all objection of being an *indagatio corporis inhonesta*, as Prof. Leist maintains, cf. Aristoph. *Vesp.* 578. The wife was, after the *Gamelia*, introduced to the wives of the *demotae* at the *Thesmophoria*, who now might choose her to help in the preparations for the feast, this being a liturgy, therefore an official service.

In the second book, after mentioning some points of agreement as regards deities and sacerdotal functions, Prof. Leist discusses the *Rita* = *ratum*, *ratio* (*naturalis* as opposed to *civilis*), the divine order of the universe, which belief in divine influence underlying and supporting every relation of life and every social institution gave rise to rites and observances. He defines *θέμις* as divine law (*fas*), the *θέμιες* being the awards of kings, &c., as the result of direct inspiration. We cannot follow him through the interesting chapters in which he sketches how the idea of law arose and gradually freed itself from rite and ceremony, and how in the end the *jus divinum* (*τὰ ἱερὰ καὶ δαία*) was supplanted by *jus* in the technical sense (*τὸ δίκαιον*) the code law, passing through the stage of customary law (*τὰ ἀγραφα νόμιμα*), a stage beyond which Sparta scarcely went. Then the task of giving laws was entrusted to wise men. Solon was "the justest and wisest man," he gave "the best laws," as he said, "which the people would accept." The change was gradual, without a break with the past; Solon connected his system of laws with Delphi, and bound the senate by an oath to obedience, and the oath continued to be, as Lysurgus the orator said, *τὸ συνέχον τὴν δημοκρατίαν*, while Demosthenes places in his definition of *νόμος* the *εὐρημα καὶ δῶρον θεῶν* side by side with the *δόγμα ἀνθρώπων φρονίμων*. Of the numerous observances and rights which survived from older times, we will briefly describe those in connexion with the *φωρά*, the *ransak* (whence the English verb) of Teutonic law. The maxim embodied in the saying, "an Englishman's house is his castle," is of ancient origin; *quid est sanotius*, says Cicero (*De Domo Sua*, 41, 109), *quid omni religione munitius quam domus uniuscuiusque civium?* cf., the *Turrthugadh* of the ancient Irish. At Athens no one was allowed to enter a house *ἀνεψήφισματος* in Demosthenes' time, magistrates excepted, e.g., in the *Ephegesis* (18, 132, cf. Plut. *Dem.* 25 and Xen. *Cyrop.* i. 2, 2); he says, that even under the rule of the Thirty a person was safe within his house, an assertion at variance with the statements of Thrasylbulus (Xen. *Hell.* ii. 4, 14), Lysias (12, 8, 30, &c.). "If a person," says Plato, *Legg.* xii. 954, "wishes to find anything in the house of another, he shall enter *γυνὸς ἢ χιτωνίσκον ἔχον ἀζωστόν*, having first taken an oath by the customary gods that he expects to find it there," &c., cf.

\* It is clear from *C. I. A.* ii., No. 841b, p. 534, that *κούρειον* cannot be identified with *μείρον*, as is

done in the *Etyim. M.* Pollux gives the correct definition of *γαμήλια* in bk. 3, 42.



the Old Norse law: *thā skulo the lösgiorde ingango, &c.*, and the *furtum per lancem et lioium conceptum*. The real meaning, however, of the rite was no longer understood; it was not to prevent the smuggling of things under the clothes into the house for subsequent discovery, as Gains and the scholiast to Arist. *Nub.* 499 say: the person had to enter *ἀλωτος*, i.e., ungirt, unarmed; this, together with the oath and the libation to be offered in a *lanx* made of clay, all point it out as a relic of remote antiquity. The development of *jus belli* passed through parallel stages.

In conclusion, we may refer to Prof. Leist's discussion of the trial-scene in *Iliad*, 18. Contrary to the generally received opinion, he maintains that the distinction between *φόνος ἐκούσιος* and *ἀκούσιος* was not peculiar to later Attic law, but that we find the same, though less fully developed, in the Heroic age, and he recognises in the trial-scene a discussion between the relation of the slain man and the murderer as to the nature of the homicide before the *βουλή γερόντων*. "Two men quarrelled *εἵνεκα ποιῆς* of a slain man; the one vowed he would give anything, turning to the people (to rouse their sympathy), the other refused to accept anything." It was not for the people to decide, but they could influence the decision by their shouts; the decision lay with the *βουλή* (this is the first interference on the part of the community with the individual's right of revenge), and the point to be decided was whether the homicide had been committed with malicious intent or in a passion, i.e., whether the relation must or must not refuse the offered composition. The two talents of gold were to be given to the Geron who passed the most upright judgment, Prof. Leist agreeing in this particular with Sir Henry Maine. The chief objection raised by Schoemann and Mr. Laurence (*J. of Phil.* 8, 129 foll.) against this view was the disproportion of the amount to the services rendered; but Faesi and Mr. Ridgeway (*J. of Phil.* 9, 31 foll.) have shown that the talanton of the Homeric poems is by no means a large sum, and that the sum of two talents would be too small as composition for a homicide; and as regards the phrase *δίκην εἶπαι* in the sense of pronouncing judgment, we may refer to a very similar expression in *Hes.* op. 258, *δίκας σκολιῶς ἐνέποντες*, the *ἰθαῖαι δίκαι* are derived from Zeus (*Hes.* op. 35), and are opposed to *σκολιαὶ θέμιστες*, which Zeus pursues with his vengeance (*Il.* 16, 385, cf. *Hes.* op. 220 and the rider of King Theopompus to the Lycourgean rhetra and Tyrt. fr. 4).

HERMAN HAGER.

#### SCIENCE NOTES.

FROM the first annual report of the Scottish Geographical Society (Edinburgh: Constable), we learn that the total number of members is now 975, inclusive of the three branches at Glasgow, Dundee, and Edinburgh; the total receipts have been £2249, and the total expenditure £1416, leaving a balance of £833 in hand; the library contains 2810 books, maps, pamphlets, &c., of which the larger number have been presented; sixteen meetings were held during the past year, at which papers were read by (among others) Mr. H. M. Stanley, Mr. H. O. Forbes, Mr. H. H. Johnson, Dr. R. Felkin, Mr. H. O'Neill, and Prof. Vambéry; nearly £400 has been contributed through the

society towards Mr. H. O. Forbes's expedition for the exploration of New Guinea. Altogether, a very good record for a first year's work.

DR. A. G. BOURNE has resigned his post of assistant in the zoological museum at University College, on his acceptance of a Government appointment as Professor of Zoology in the Presidency College, Madras.

THE first quarterly number of the *International Journal of the Medical Sciences*, to be published by Messrs. Cassell & Co., on December 21, will contain contributions from the following British authors: Sir Henry Acland, Dr. J. Matthews Duncan, Sir Andrew Clark, Dr. Walter Smith, Mr. Jonathan Hutchinson, Sir James Paget, and Dr. W. H. Broadbent.

DR. ARISTIDES BREZINA, of Vienna, has published a catalogue of the fine collection of Meteorites in the Hofkabinet. The richest collections of meteorites in the world are those in the museums of London, Vienna, Paris, and Calcutta. The Vienna collection contained, on May 1, representatives of 358 genuine falls. Dr. Brezina accompanies his catalogue by a valuable essay on the origin and classification of meteorites, and by a map of the world showing the localities in which the Vienna specimens have been found.

#### PHILOLOGY NOTES.

PROF. TERRIEN DE LACOUPERIE will deliver his third lecture at University College on Tuesday next, December 15, at 4 p.m. The subject is "The Formation of the Chinese Language and Civilisation."

THE late Mr. Salkinson, who translated into Hebrew Milton's *Paradise Lost* and parts of Shakspeare, had been engaged, during a great part of his life, on a Hebrew version of the New Testament. This, after Mr. Salkinson's death, was completed by Dr. Ginsburg, who added the vowel points to the whole except the Gospels. In August an edition of 2000 of this Hebrew New Testament was published by the Trinitarian Bible Society. The issue was exhausted in less than a month; and Dr. Ginsburg has been revising the translation for a new edition of 10,000 copies, which is now in the press.

UNDER the title of *Cruces and Criticisms: an Examination of Certain Passages in Greek and Latin Texts*, Mr. W. W. Marshall will publish shortly a volume in which an attempt is made to elucidate some obscure passages in the classics and to clear up others by conjectural emendations. The work will be issued by Mr. Elliot Stock.

M. ET. AYMONIER, who has recently returned from a scientific journey through Cochin China on behalf of the French Government, has published (Paris: Leroux) four volumes: (1) "Notes sur le Laos"; (2) "Notes sur l'Annam"; (3) "Lettre sur son Voyage au Binh Thuan"; (4) *L'Epigraphie Kambodjienne*.

#### MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Nov. 27.)

W. MICHAEL ROSSETTI, Esq., in the Chair.—Dr. Furnivall proposed, on behalf of the members of the society, a hearty vote of thanks to the ladies and gentlemen who had taken part in the performance of "Colombe's Birthday" at the Society's Annual Entertainment at St. George's Hall on November 17. This was seconded by the Hon. Secretary, and carried unanimously.—A paper on "Browning's Women," by Mr. J. J. Britton, was then read. Mr. Britton, after referring to the statement made by Mr. Bancroft Cooke that Browning "did not appreciate women," stated that he considered such a charge in the light of a gross heresy against the greatness of the poet, and proceeded, for the

purpose of disproving it, to pass in review some of the most prominent female characters in Browning's poems. He took first the character of Pompilia, the most gracious and pure of all modern heroines of verse; and showed by many quotations the absolutely perfect manner in which Browning has unfolded the character of this girl-mother, how delicately he has set forth her childlike fancies and imaginings, her faith, her purity, the development of her mind by suffering, and the growth within her of a large-hearted charity even for those who had done her so much wrong, not forgetting even that "most woeful man," her husband. In working out Pompilia's character and spiritual progress Browning had made due allowance for all the influences at work—her birth, her education, her nationality, her Roman Catholic education, her maternity. Mr. Britton called attention to the exquisite pathos of the dying girl's confession, to her womanly outlook to the future of her boy, to her love so natural and yet so pure for her "soldier-priest" and would-be deliverer; and said that in his opinion Pompilia, as revealed to us by Browning, is "certainly one of the purest conceptions we have in all poetry." An opinion was hazarded by the writer that perhaps the evident strain of nobility in the girl's nature was due to her unknown father or to some unknown past in the history of her fallen mother. To the lily of purity, Pompilia, Mr. Britton opposed the lurid, sensuous, remorseless Italian woman, Ottima, for whose crimes, however, if we knew the whole of her life, some palliation might possibly be found, and pointed out that the nearest approach to "fleshly" writing in Browning's works were the passionate scene in the pine-wood and that other in the early morning after the murder. Pippa herself was touched on; then followed the unnamed women of "The Inn Album," and "A Forgiveness"; and Mr. Britton, in analysing these characters, commented on Browning's wonderful skill in their treatment and his appreciation of the intricacies and inconsistencies of the woman-nature. The Queen, "that Mary Tudor of a woman," of "In a Balcony," "James Lee's Wife," Mildred (for whom Mr. Britton could find little excuse nor feel any liking), and others were passed in review; and the writer came to the conclusion that although Browning deals less with women than other poets, and does not deal with them in the same way, or dwell upon their bodily attractions, yet he shows the same consummate skill in dealing with the feminine as with the masculine mind, and thoroughly appreciates the nice distinctions between the sexes and the differing influences to which they are subjected. It was somewhat to be regretted that Browning has as yet shown us no woman-nature rising to the height of heroic self-sacrifice, and it could be wished that he had studied and treated of the lives of such persons as Joan of Arc or Charlotte Corday. He has, however, by his studies of women, "extended our sympathies," and given us an insight into the depths of woman's nature. The reading of the paper was followed by an animated discussion.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Nov. 28.)

LYLY'S *Campaspe* was the play for consideration. A paper by Mr. C. H. Herford, entitled "From *Roister Doister* to *Campaspe*," was read, in which he pointed out that the period between the two plays was occupied, almost without practical result, in striving to realise a form of drama quite different from either of them. *Roister Doister* was one of the most striking, but it was one of the last, instances of the influence in the direction of comedy which was then being exerted on the drama by the introduction of Humanism. For directly after this, turgid and horror-laden tragedy, derived from Seneca, all but expelled the comedy of manners which had begun to take root. *Gorboduc*, *Jocasta*, *Tancred* and *Gismunda*, are examples of this. About this time Protestant exiles returning from Germany brought with them a taste for stage-plays. But this taste was for a moral drama, austere and rigid, in which the personifications of good triumphed over those of evil with a kind of exultant ferocity. This is seen in such plays as *Nice Wanton*, *Glass of Government*, *The Disobedient Child*, *Like will to Like*. Tragedy might well become supreme when two powers, naturally so

unlike, formed a double phalanx for her support. The few comedies that were produced at this time depended for their popularity upon the exhibition of rough fun, as seen in *Gammer Gurton's Needle*, *Misogonus*, *The Men of Gotham*. Lyly approached the drama from none of the traditional points of view, and so his plays were a fresh and fruitful inspiration. He was the first to show an enthusiastic delight in intellect and beauty, working itself out through the medium of literature. It is this intellectual side, rather than the fantastic side, of euphuism which is most eminently represented in *Campaspe*. Plato and Aristotle, Apelles, Diogenes, represent in their very different ways the dignity of philosophy and art, of thought and beauty—powers to which Alexander, with no ideal but universal conquest, can but bow. For Diogenes, the Greek Ishmaelite of the gutter, is made neither ridiculous nor contemptible. We are meant to see in him the preacher and the practiser of plain living and high thinking. *Campaspe* herself, drawn in the beauty of perfect simplicity of mind, is one of the most attractive figures in the pre-Shaksperian drama. She is more impressive than a whole morality full of the discourse of right doctrine or virtuous life. The originality of *Campaspe* lies in the resort to a region of life where the essential colour is derived neither from streaming blood, nor from the clown's motley, but from the quieter light of that world of art and thought out of which the future greatness of the Elizabethan age was to be nourished, and which in the fulness of time was to be the means of making tragedy and comedy themselves intellectual and beautiful in the hands of Shakspeare.—Miss Emma Phipson contributed a paper on "John Lyly," who seemed to be a playwright "of necessity," not of inclination, as he had but little skill in dramatic situation, or in delineation of character. This is the case not only in *Campaspe*, where, though the dialogue is bright and lively in parts, the characters are mere mouthpieces for wise or witty sayings, but also in that monotonous play *Sapho and Phao*. *Endimion* is more of a poem than a play, where the old theme of the love of a mortal for Diana is treated with much beauty, but with little skill. In *Gallathea* there is an improvement in the humorous scenes, and we have evidences of Shakspeare's indebtedness to it. It is, therefore, quite clear that Lyly's fame was not made as a dramatist, but as the successful and popular writer of *Euphuos*. Over and over again in Lyly's pages we meet with thoughts that have been worked up by Shakspeare into lines "familiar in our mouths as household words," and the similarity is less in the words than in the ideas.—Mrs. C. J. Spencer read "First Impressions of *Campaspe*," among which was a surprise that so readable and unpedantic a composition should have been written by the author of *Euphuos*. It seemed strange also that there were in it so few obsolete words and, considering the taste of the time, so little coarseness and nothing painful or distressing. The character of Alexander is drawn without a flaw, and agrees with that which we are told of him by other writers; and one is almost disposed to be angry with *Campaspe* for not reciprocating the affection of such a man, for Apelles had but fallen in love with her perfect face as Alexander had done. It was much better that Alexander should give her up in the way recorded than pine away for her or compel her to marry him. Many of the characters were then dealt with in detail; and the conclusion arrived at was that it is a charming little play, which, while it does not touch the grandeur of Shakspeare, yet forms a not unfitting introduction to the study of him who, like all of us, in spite of his greatness, was the born brother of his contemporaries.—Mr. J. W. Mills read a paper on "The Classical and Philosophical Allusions in *Campaspe*," showing that in the play there were instances of the pedantry of the university writers of the time; and yet it was plain that Lyly's acquaintance with Athenian social life, and with the Aristotelian philosophy, was very imperfect. On the other hand, the play abounds with sentences of vigorous antithetical construction, wonderfully bright and fresh-looking for English of 1584, showing that Lyly had that innate perception for good words which is one attribute of literary talent. It was not fair to charge Lyly, as Collier had done, with "the employment of a fabulous natural philosophy in order to afford similes and illustrations." Lyly

did not invent this fabulous philosophy; he found it universally believed in—believed in it, probably, himself; and so used it quite naturally and fairly, as did most writers of the period. The moral of *Campaspe* is consistent with that of *Euphuos*. It is spoken by Alexander at the close of the play. "It were a shame Alexander should desire to command the world, if he could not command himself." By "self-command" is here implied, as the whole drama plainly shows, just what the wise Greeks expressed by "σωφροσύνη," and the grave Roman philosophers, by "continentia." Mr. Mills will be glad if anyone will tell him something about "the city of Chieronte" (i. 1), and the wooden dove of Archidamus, and the wooden swan of Arachne (v. 4).—Mr. G. Munro Smith read a paper on "The Songs in *Campaspe*," saying that if musical rhythm is all that is required in a song, those of *Campaspe* would rank high; but as there is an absence of feeling in them, they can bear no comparison with similar productions of Shakspeare's. Reports were also presented from the following departments: Plants, by Mr. Leo H. Grindon; Dress and Social Customs, by Miss Emily T. Smith.

#### SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 3.)

The President in the Chair.—Mr. Ferguson, the local secretary for Cumberland, sent a report of proceedings in his county, stating; *inter alia*, that some work had been commenced at Carlisle Castle detrimental to the old masonry, but on application to the War Office, it had been stopped.—The Rev. A. M. Scarth contributed a paper on the discovery of a Roman villa at Wimborne, in the parish of Yatton, Somerset.—Among the articles exhibited were an ewer, found at Kilburn, on the site of the Benedictine Nunnery, by Mr. Everard Green; a Mediaeval patch with i.h.c. in the centre, from Runtun, Norfolk, by the Rev. C. R. Manning; a later thurible, from Ribble, Worcestershire, by Sir John MacLean; and two Spanish cut paper pictures, by Mr. Maw, each of these contained in a space hardly a foot square; and a dozen or more minute pictures or scenes from early Biblical history, cut in white paper, on a black ground.

#### PHILOLOGICAL SOCIETY.—(Friday, Dec. 4.)

REV. PROF. SKEAT, President in the Chair.—Mr. E. L. Brandreth gave an account of the words *Ho—Holy*, which he had sub-edited for the Society's New English Dictionary. Notwithstanding the mass of material accumulated during twenty-five years of reading for the dictionary, he showed what great additions he had to make before the meanings of words could be treated in any satisfactory manner. He then gave instances of the way in which he had treated such words as "hold," *vb.*, the original meaning of which was "to fend, feed (cattle, sheep, &c.)," from which the other multitudinous senses had all been developed. "Holy," *a.* The meaning given in most dictionaries of "pure in heart, righteous," in the general sense, was a meaning of much later development. The word was first used as a rendering of the Latin *sanctus* in the Christian sense of that word as applied to the different persons of the Trinity, to angels, the Virgin Mary, patriarchs, saints, martyrs, &c., then to the pope, bishops, and others holding religious offices. "Hoar," *adj.* He referred especially to an early use of that word as a frequent attribute of the numerous kinds of trees and of the stones which were noted as marking the boundaries of estates. Such trees were afterwards sometimes designated as "holy trees," "gospel trees." He thought that "hoar" had thus acquired some such meaning besides its no doubt earlier one of "gray," as "old, sacred from use and as-ociation." Treating of etymologies, among others he mentioned "hollock," a favourite wine of the sixteenth and seventeenth centuries, referred to by Gascoigne, Beaumont and Fletcher, Taylor, the Water Poet, &c., as the Spanish *aloque*, which again was the Arabic *nabiz khalaki*—i. e., wine of the light red colour of the perfume called *khalak*. For this etymology he was indebted to Prince L.-L. Bonaparte. "Holt" meant originally "wood," *lignum*, which was one of its meanings in Anglo-Saxon, the sole meaning of the cognate Dutch *hout*, and the principal one of the German *holz*. It was also cognate with the

Old-Slavonic *kladu*, a beam. "Hog," as applied to a sheep, meant originally a castrated lamb. It was so used in Bishop Hatfield's *Survey* in 1350, and has been continuously used in that sense from that day to the present. It is also said of a young bullock. This confirms the etymology from "hack," somewhat doubtfully given by Prof. Skeat, referring more especially to "hog," a swine. "Hobble," *vb.*, was derived from \**hobban*, presumed to be a by-form of Anglo-Saxon *hoppian*, and was thus brought into immediate connexion with "hob" (of a fireplace), the original sense of which was "projection, unevenness," and thus also shown to be cognate with a Teutonic \**hobban*—from which the Middle High-German *hopfen*, German *hüpfen*, is derived by Kluge—and with the Dutch *hobben*, *hobbelen*.

#### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos., and Oeographs) handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### THE INSTITUTE OF PAINTERS IN OIL COLOURS.

THE Exhibition of the Institute of Painters in Oil Colours, which has now reached its third year, has justified the zeal and enterprise of its founders. The large galleries are filled; and though, of course, among the 786 canvasses there are many one would not care to see again and some one is sorry to have seen at all, the collection is, on the whole, a very creditable one. While English artists cover nearly all the wall-space with pictures of good average quality, it will be by the productions of an American—Mr. F. D. Millet—that the exhibition will be specially remembered in after years. His larger work, "The Granddaughter" (450), is one of those pictures of domestic pathos which require rare taste to prevent the sentiment from becoming banal; but there is a freshness and simplicity in Mr. Millet's treatment of it, to say nothing of its admirable workmanship, which raises it to the level of noble art. The "granddaughter" is an invalid who is lying on an old-fashioned high-backed couch, the delicate colour of its cover relieving her pale sweet face. She has heard, notwithstanding all his caution, the step of her grandfather, who is gently opening the door. The picture is luminous throughout, and its clear, silvery tone is in itself no small charm. In qualities of light and colour Mr. Millet's smaller picture, "The Amanuensis" (7), is perhaps even more enjoyable, while the figures are equally good. Though there are no figure pictures which are quite so good, or at least so fresh, as these; and though we miss such members as the President (Sir James Linton), Mr. E. J. Gregory, and Mr. Macbeth, several others deserve special mention. Mr. J. W. Waterhouse has a picture of Venetian life which we recommend to the attention of Mr. Fildes. It is called "Gossip" (319), and shows us one of those groups of Venetian girls, with their pretty gay faces and bright picturesque costume, with which we have grown so familiar since their discovery was made by M. Van Haanen. This picture is on the scale suited to such *genre* subjects. It is bright and cheerful, but not gaudy or inharmonious, in colour; the girls are gossiping and not sitting for their portraits—in a word, it is nearly as good as a picture of the kind can be. Not so pleasant in subject, but even more masterly, is Mr. S. Melton Fisher's picture of carelessly posed, carelessly dressed, and, we fear, carelessly-minded damsels of a Venetian carnival, called "Three Maskers" (406). Near it will be found another work, very different in character, but not less worthy of admiration. This is a well-studied group (if two can make a group) of "Two Falmouth Fisher Boys" (407) fishing from a low cliff—one rod in hand,



the other standing and heaving his line into the sea. Another group by Mr. T. B. Kennington, called "Poverty," has large simplicity of design and an unaffected sentiment which are promising. Mr. G. Clausen's "Little Hay-makers" (498) is less of a surprise, for we know his hand better; but he has seldom painted anything more finely than these unsophisticated young country girls with their healthy pink faces glowing through their own shade. In this sort of natural study the best energies of some of our strongest young painters are now engaged, and there is no work which bears more the mark of thorough training and distinction of style than M. La Thangue's (390). How much of promise there was of good future work from the late Everton Sainsbury was never perhaps so much shown as in his picture here. There is a true tenderness in his pair of rustic lovers, and much refinement as well as originality in the design of "Their Eden" (54). In colour the picture is charming, and reminds one of that graceful figure of the girl in a blue dress against a background of sand which was in the last exhibition at Burlington House. Miss Jane Dealy's "Dutch Bargain" is another very pleasant work. Her sturdy little Dutch children, with their bright cheeks, have been seen in two or three galleries lately; and here they are engaged in a serious treaty for the exchange of dolls, which seems likely to require much diplomatic skill. The bright view of country and village beyond is cleverly sketched in, but there is scarcely sufficient distance. The houses seem more fit for the dolls than for the children, to say nothing of the children's parents. Mr. W. Dendy Sadler is perhaps indebted to Mr. Marks's "Three Jolly Postboys," (541) for the thought of his "A hunting we will go," but it is a capital picture. Better still, though, is Mr. Frank Dadds's "A Modest Quencher" (329), in which we see a huntsman pouring himself out a glass of ale, with the solemn face and steady hand which befits the occasion. In another moment he will purse his lips, and place the glass between his eye and the light before the supreme moment of imbibition. Other good little pictures are Mr. Caffieri's little girl carrying a pail—"The Fisherman's Daughter" (313); Mr. Charles Green's "Cinderella" (377)—bright and sweet, but a little hard; Mr. Waller's "Haunted," with its pretty deer; and Mr. John Reid's rich-coloured scene in a sunny village street, called "Windmills" (23). Though we wish Mr. Reid were less smudgy, we have other and more serious reasons for objecting to the way in which many other clever men have employed their brushes. Mr. Napier Hemy wastes a great deal of good work upon an uninteresting person busy over a chart in a cabin; Mr. Solomon Solomon sacrifices a large canvas and a great amount of technical skill in depicting some very vulgar people in a very vulgar room; Mr. F. Dacey shows us how very foolish a young lady can look when she is "gone" upon a young man; and Mr. F. Barnard, in an illustration of a Sketch by Boz, proves how easy and fatal is the step from "character" to "caricature." If "Laura" and "Fiammetta" were anything like the ladies represented by Mr. Walter Crane in 718 and 761, we can only say that not only poetry, but prose, would be wasted on them: the one was plain, the other a "perfect fright." Mr. Arthur Hacker is also rather disappointing. Both his pictures are clever and well wrought; but they are dull, and one is a great deal too large for its trivial subject.

In landscape and seascape the exhibition is especially rich. Mr. Alexander Harrison's long green "Wave" (41) is a very fine piece of realistic sea painting, and a beautiful picture as well. Near it is a charming study of light and

colour called "Jewels of the Adriatic," by Mr. T. C. Farrer, of which it is sufficient praise to say that it justifies its title. We have never seen Mr. Wimperis in greater force. In his "Ford in the New Forest" (674) he almost rivals Mr. Thomas Collier in luminousness and colour. The latter artist is but barely represented by two small works. They suffer somewhat by comparison with his water-colours, but that was almost inevitable. Mr. Stargitt distinguishes himself by a fine "Dorsetshire Moor" (161), and Mr. Yeend King's "Ferryman's Daughter" (389) is the best picture we have seen by him. Mr. Orrock also in "On the Coquet" (449) and other small pictures seems to go somewhat beyond his former level, though this has always been above the average. And here we must pause, though we have not exhausted half the works of merit in this exhibition.

It must now suffice us to name some of those artists whose claims to mention are at least equal to some specially noticed. Among these are Messrs. Henry Moore, R. A. M. Stevenson, J. Clayton Adams, George Elgood, John White, Edwin Hayes (who sends a fine sea piece, "Entrance to St. Sampson's, Guernsey" (134), with real motion in really liquid water), Frank Walton, R. Caton Woodville, W. L. Wyllie, Arthur Lemon, William Simpson, John Fulleylove, E. Bale, L. E. Colesworth, H. S. Marks, R.A., E. A. Ward, H. Cameron, E. Parton, A. Parsons, S. R. Cadogan, T. Huson, R. Beavis, R. Swoboda, A. Birkenruth, and Adrian Stokes. Mrs. Stokes and Mrs. Waller, Miss E. A. Armstrong, Miss F. White, Miss E. Berkeley, and some other ladies should not be forgotten.

In conclusion, we must express some dissatisfaction with the illustrated catalogue. Many of the best pictures, such as those of Mr. Millet, are not included, and some of the worst, Mr. Phil Morris's "Sisters," for instance, are; and, possibly on account of some new process employed, most of the plates are dull and ineffective.

COSMO MONKHOUSE.

#### OBITUARY.

DAVID COX, JUN.

ON Sunday last there died at Chester House, Streatham Hill, Mr. David Cox, jun., in his seventy-seventh year. Art has lost in him a landscape-painter of the good old school, and his friends a man of a noble type rarely met with. His sketches from nature fascinate by their manly truthfulness and freshness, the skies full of movement and air, the colour liquid, and yet showing powerful touch. He seized his subjects—and he loved to tackle the most difficult ones—and filtered them through his poetic mind with astounding rapidity. It was a rare treat to see him lay on the first tints on a large surface in broad harmonious washes with a sort of *furor*. The remark has been made that it was artistically his misfortune to be the son of his father; yet none admired his work more than his father himself, who even copied one or two of his son's sketches without improving on them. His modesty, his pitiless criticism of his own work, were in striking contrast with the veneration with which he would speak of the work of his father, of Turner, and others. Those who possess his drawings will feel an affection for them that they will not readily bestow on others. Patriarchal in his home life, large of heart, simple in his habits, shy and retiring to strangers, with great dignity and a widely cultivated mind, he gave himself heart and soul to his friends, and charmed them by the genial warmth beaming in his grey eagle eyes, perplexed them by his generosity, and deeply impressed them by the earnestness of his convictions and the purity and refinement of his language. One always felt the better for being with him.

L. B.

#### NOTES ON ART AND ARCHAEOLOGY.

WE understand that many of the Farnley Turners, and a large number of the finest Turner drawings which are housed elsewhere, will find their way to Burlington House this winter. It is, indeed, intended that the forthcoming exhibition shall be particularly rich in the water-colours of our greatest master, which will, it is reported on excellent authority, for the first time find adequate representation in a public gallery. Many of the owners of the finest drawings have signified their willingness to lend, and it can hardly be doubted that the result of the exhibition will be to lead the public to a much higher estimate of Turner as a master of water-colour than they have ever yet entertained. It is chiefly among connoisseurs that his entirely exceptional command of the medium has hitherto been recognised. To the large public Turner has been too much a painter in oils. We may add that the Turner Exhibition of the present winter, though immense and impressive, is not intended to be exhaustive. It is proposed to retain certain of his drawings for another year.

MESSRS. KEGAN, PAUL, TRENCH, & Co., will publish before Christmas the first number of a new art quarterly, entitled the *Century Guild Hobby Horse*. It will be written by artists for artists and lovers of art; and printed on hand-made paper, large quarto, with illustrations and ornaments.

AMONG the arrangements at the Royal Institution, after Christmas, are a course of three lectures by Mr. Reginald Stuart Poole, on "Naukratis"; and another course of three lectures by Prof. C. T. Newton, on "The Unexhibited Portion of the Greek and Roman Sculptures in the British Museum," illustrated with drawings and casts.

In January next Messrs. Dowdeswell intend holding an Exhibition of Drawings from Nature made during the past season by Mr. James Orrock, illustrative of Sir Walter Scott's "Scenery on the Border Land," including the districts of Warkworth, Alnwick, Berwick, Norham, Newark, Bamborough, and Holy Island.

MR. FARRER has this moment finished at least two etchings for Messrs. Goupil of New York City. They are of the kind denominated by the dealer "important." That is to say they are large and elaborate, and, we are happy to report, they are also legitimately fascinating. One of them, in composition the most attractive, records the beauty of the Wye as it passes by and well nigh surrounds the exquisite ruin of Tintern. Another is entitled "The Silent Pool." Its scene is on some flat land in the neighbourhood of Wastwater. Trees are reflected in the stillness of the pool, and the landscape is of the kind that many of the lovers of nature—and many of the lovers of the landscape of Mr. B. W. Leader—find to be impressive. Under any circumstances it is admirably wrought; but we confess, for our own parts, that we derive pleasure particularly from the treatment of the sky. This is an unusual success in etching, generally at a disadvantage as compared with delicate line-engraving in dealing with the phenomena of the heavens. Mr. Farrer's sky, in the print of which we speak, is at once serene, radiant, and vivacious.

WE have seen the first three of a proposed series of reproductions from certain prints of Turner's *Liber Studiorum*, undertaken by Mr. Frank Short—a very gifted young artist—and to be published by Mr. Dunthorne. They are copies of the favourite subjects known as the "Water Mill," "Raglan Castle," and "Procris and Cephalus." We will say at once of them

that they are very much more successful than any other reproductions of the *magnum opus* of Turner yet attempted. Nor is the reason for this hard to declare. With one or two unimportant exceptions, they are the only attempts made to render Turner's effects by Turner's own means. In other words, they are no achievement of photography or photogravure but the result of the labour of an individual artist, who has contentedly sunk his individuality in the exercise of his self-appointed task. Taking up a copper-plate, prepared for the process of etching, and along with it one of Turner's pure etchings for the *Liber*, he has wrought upon his plate a facsimile of Turner's pure etching. That done, the pure etching is discarded, and Turner's completed print for the same subject is taken up in its place, and becomes the model till the work is accomplished. This later work—the connoisseur does not need to be informed—is executed in mezzotint. In mezzotint Mr. Short has made himself an adept. The consequence is that it will immediately be within the power of the lover of Turner's art to purchase an exact facsimile of it for the sum of one guinea. The original print, in fine condition, costs, it may be surmised, some ten or twelve guineas, and is, moreover, so rare that it is, in proper condition, beyond the reach of all but a few. The connoisseur who possesses Turner's own prints, and has an eye to their commercial value, may possibly ask himself whether he is commercially to be the loser through the issue of these singularly skilful reproductions. Not in the least, we can assure him. For, however perfect a reproduction may be, it is in human nature to desire and determine to possess the original, if one's pocket is only deep enough. And reproduction spreads wide the knowledge of great art—spreads it from Edinburgh to Chicago. As a consequence the original is sought for in Chicago, where of old it never was wanted.

THE sale of Rembrandts belonging to Mr. John West, of Bayswater, was extremely disappointing. Messrs. Sotheby will, we hear, shortly be engaged in selling a collection of prints of a very different character. This is the collection of Mr. F. S. Ellis, the famous bookseller, late of New Bond Street, whose library passed under the hammer only the other day, and realised great prices.

## THE STAGE.

### IRVING'S "LOUIS XI."

WHEN Mr. Irving first produced "Louis the Eleventh" at the Lyceum, more than seven years ago, there was nothing in the performance to "avert," as Bacon says, "the dolours of death." The dolours of death were painfully dominant throughout the whole interpretation. Of course, it would be unreasonable to invite an actor to banish from his performance one of its most forcible features—unreasonable to forget that the death scenes of "Louis XI." are among those from which the greatest effects are to be obtained. The king does not appear upon the scene in the first act. When he does appear, in the second act, he is already very poorly. Things are more obviously amiss with him in the third. In the fourth he is a great deal worse. But his capacity for getting worse would appear to be unlimited. For in the fifth act he is in the throes of dissolution, and he dies for a quarter of an hour or so, on various parts of the stage. It is not Mr. Irving's fault, any more than it was Mr. Charles Kean's, that the

king's process of decay is somewhat too prolonged. The thing is effective, and it must be well done, and it is excellently well done. But it did appear to us of old to be Mr. Irving's mistake not to seize, by hook or by crook, every slight occasion that presented itself to give, if not an occasional sense of elevation, at all events an occasional sense of pathos. We had a grim comedy and a sordid suffering. Louis was superstitious, his piety was horribly self-interested, his vindictiveness was disgusting, his meanness knew no intermission. To whitewash such a character would have been too wholly absurd. It was only possible to humanise him. Now Casimir Delavigne has humanised him much more than Sir Walter Scott. With Sir Walter he was purely a fiend. Mr. Irving, in his later performances—notably on Monday evening—has found means to give even to his sufferings the occasional note of dignity and pathos which permits us an interest it is impossible to take in the long-drawn craftiness and tyranny of the regal Quilp. The change is not much, but it is sufficient. It enables us to connect the character not only with the blackening portraiture of Scott, and with the sometimes ignoble prosiness of Mr. Boucicault, but likewise with the more poetical imagination of Delavigne—which the translation has not quite closely followed—and with the really suggestive record of the contemporary chronicler who tells us, in the following words, how all the days of the king were labour and sorrow:

"I have known him," says that chronicler, "and been his servant in the flower of his age and in the time of his greatest prosperity. But never did I see him without uneasiness and care. Of all amusements, he loved only the chase and hawking in its season; and in this he had almost as much uneasiness as joy, for he rode hard and arose early, and sometimes pursued far, and recked of no weather, so that he was wont to return very weary and well-nigh ever in wrath with some. I think that from his childhood unto his death he had no ceasing of labour and of trouble."

So far then as the character permits it to be, Louis XI.—always very cleverly interpreted—is now one of Mr. Irving's greatest parts. I was told in America by those who saw him there that it had come to be his greatest; but it can only be said to be that if by "greatest" is meant the part in which he uses most completely, exhausts most thoroughly, the material which the part affords. To esteem him more highly in "Louis XI." than in the best of the Shaksperian characters is not to see the imagination and the dignity which in these greater parts he adds to his technical skill. Touches of these things there are, as I have now indicated, in his Louis XI.; but it is of the very essence of the business that the part shall remain as a whole sordid and repulsive—a brilliant and elaborate portraiture of undisguised and various evil. The performance is subtle, because it is ingenious and extraordinarily finished; but the subtlety is the artist's, and not the author's. The character that comes to be interpreted is not subtle at all. There may be real subtlety in a character stirred at one moment by religious emotion, betrayed at another into ignoble conduct. But there is no subtlety in a character ever upon the lowest levels of moral

conception, a character quite uniformly selfish, and having no fight with selfishness, because the good of another never occurs as a possible ideal, and the notion of self-aggrandisement and its eminent righteousness is erected into a religion. Louis has no other religion; he has no moral sense. He is intellect unattended by the clogs of conscience. He is free to execute his purposes, regardless of whose rights they may infringe. Even the superstition which he deems to be his religion is no clog upon him. He makes five prayers to five little metal saints, when the Angelus sounds, and they are quite detached from his life. He was planning a murder before the Angelus began. The Angelus sounded and had to be attended to. Then he went back to his planning. There is subtlety only when religious feeling, or a sense of moral responsibility, or some sense of pity, stays the hand, balances the scale, arrests, for a while at least, judgment and action. Louis XI. is not subtle. He is quite simple in his nature. He goes his own way, for his own ends, very straight. He does not deviate for a moment into humanity. He adds to his intellectual craftiness only the stupidity of superstition; and the unbroken uniformity of his ruthless egotism Mr. Irving illustrates with a convincing skill.

I cannot say as much—but it would be ridiculous, of course, to expect to say as much—for the other performers. Miss Emery, indeed, acts the heroine's part with grace, and with that real simplicity which has always been a major portion of her charm. Hers, next to Mr. Irving's, is the part best looked, best played; and Mr. Alexander—save for one or two over-noisy moments—embodies well enough the author's notion of a loyal lover and a faithful son. There are sentences of feeling which he says with the true ring. The Dauphin's relations with his father are somewhat more cordial than history warrants us to suppose. Mr. Wenman is fairly imperative as Jacques Cottier, the king's favourite leech; but Mr. Harbury makes no very recognisable or memorable character of Philippe de Comines. And Mr. Mead, as the admirable ecclesiastic whom an after-time canonised, I believe, as "Saint" François de Paul, is not so satisfactory as he might be. Mr. Mead is an excellent elocutionist of the order of professed elocutionists. He is therefore readily accepted as an excellent Ghost in "Hamlet." But he carries the Ghost's method a little too far. He carries it into other parts which have nothing in common with it. I know that his Ghost's method—of impressive monotony—happens to suit also the immovable ecclesiastic of the stage. But the immovable and monotonous ecclesiastic of the stage is a wholly conventional being, from Friar Laurence downwards; and Mr. Mead's François de Paul, conceived after this fashion, is invariable of voice and inflexible of countenance. The stage ecclesiastic—especially the nobler ecclesiastic—wants reforming altogether. Whatever François de Paul was like, he was not like that; for it is not an unvaried voice and an inflexible visage that work an influence upon men.

FREDERICK WEDMORE.



## THE "EUMENIDES" AT CAMBRIDGE.

ONCE more the promoters of the Greek play at Cambridge have attained a remarkable success. They deserve the highest credit, in the first place, for the selection of the play—not, by the way, an obvious selection, but rather one which must have incurred many strong *a priori* objections. The problems the play discusses are in many respects remote from ordinary human interests; the machinery of the action is difficult, the chorus of Furies, terrible in Aeschylus's days of faith, was almost sure to be grotesque to a sceptical modern audience. If the dignity of a hero is difficult to attain upon the stage, how much more the dignity of a god, and moreover, a god interfering in the whole action of the play! Yet all these objections were seen through, and found to be of no importance as compared with the great and indestructible splendour of Aeschylus's conception.

But if the choice was exceptionally good, so also was the execution. The scenery and stage arrangements were as perfect as so small a theatre could permit; and everybody concerned, from the gods to the carpenters, worked with great zeal to ensure success. Where so many did well, it is only fair to make one's praise more distinct by noting, in the first place, the Apollo, whose appearance and acting delighted everybody; the Athene, who played as if she had long experience of her art, and whose dignity was no small feature in the performance. The leading Fury and the chorus also acquitted themselves of a most arduous part with extraordinary spirit; and it was very generally remarked that so good a chorus for its number, so full of tone, so precise, and so intelligent had hardly ever been heard by any musician present. This praise is all the more deserved, because Dr. Stanford's music was, as usual, very difficult. He made no attempt at archaism, but wrote it as dramatically as he could, with all the modern aids and resources of his art. There was, indeed, not room for soothing melodies when the Furies rage; and so that side of his work may have seemed deficient to those who feel no other music, but even to them the beautiful phrase, or *Leitmotiv*, which appears in the overture, in the introit of Athene, and with much enrichment in the final scene, must have shown what the gifted composer could do in his sweet moments. We were all so busy with the Greek and the music that we had not time till afterwards to study Mr. Verrall's translation. Without going into minute criticism, it may be pronounced quite worthy of his high reputation. The poetical form of the choruses saves it from being the sublimated prose crib which is often presented to us now as an adequate version of a Greek play.

Faults, or what seem to the critic to be faults, are only worth pointing out in two cases—either when a bad thing has been unduly magnified, or when a good thing is so good that a discriminating judgment is higher praise than mere laudation.

It is from this latter point of view that the following reservations are made; and probably the stage manager could, if he liked, give a satisfactory refutation of these friendly strictures. There appeared to be something melo-dramatic in the conception of the lesser parts—the Delphic priestess, and the ghost of Clytemnestra; the agitated action of the latter being very fine in itself, but unlike that of any stage ghost familiar even in modern plays. So, also, the herald and his trumpet, with its stage echo, was below Aeschylean dignity. The same objection was felt by many of the audience to the playing of Orestes. But in one respect he seemed to err the other way, for he took the first apparition of the veritable Athene in all her majesty rather as an in-

terested spectator than as an anxious suppliant. This apparent unconcern was also exhibited by the Apollo, in the scene when he stood calmly all through the first great passionate invective of the Furies; and only at the end he comes out with his trenchant command, that unless they depart at once he will transfix them with his arrows. Surely, Aeschylus meant his chorus to rail at the temple, as the visible habitation of the god's presence; and his entrance should have been sudden, and at the close of the choric passage.

The voting scene at the trial was generally felt to drag, and here only in the whole performance people began to look at their books to see what would come next. It is not the first time that such a scene has been a comparative failure. It was saved by the splendid appearance and dignity of Athene; but nevertheless the contrast of her voice to the quality of all the other voices made many good critics feel that in this kind of drama the Greeks were right to employ men only as actors, and that if the other fine qualities could have been secured, the stronger voice of a man would have been more effective. Yet to most of the audience the consequent loss in appearance, and in interest, must have outweighed these perhaps scholastic predispositions. But if the Athene was fairer than the sons of men, why were the temples represented in the scenes of cold marble and not richly coloured, as we now know that the Greeks coloured them?

Last, but most serious in this list of criticisms comes the question: why was a pronunciation sanctioned which is nothing better than the vilest jargon to any ears but those of the English schools and universities? When Athene pronounces *πράγμα* as *πρήγμα* we might imagine that there was some theory that Ionic dialect was more archaic than Attic, and that they imagined it correct to read Attic with an Ionic accent. But when we heard *τὶ δῆς* pronounced as *tie drays*, and *δικάδων* as *diccayzow*, we felt uncertain whether to laugh or hiss. There is no question about the pronunciation of most of the vowel sounds; *a*, *i*, and *ou* above all. Why must Greek at Cambridge be unintelligible or ridiculous to any Greek scholar beyond the narrow bounds of England? As long as Greek is to be treated as a mere dead language, almost exclusively in writing, these absurdities do little harm; but when it comes to be spoken such insular eccentricities are very mischievous indeed. This is all the more regrettable in so noble an attempt to bring the splendid masterpieces of Greek literature out of the sphere of pedants and pedagogues, out of the sphere of exercises and examinations, and to introduce them to the large educated public, which is disposed to discourage the study of the language as too costly for modern time and talent. The most solid and practical argument against such theories is to show sensible and thoughtful people of the world—aye, and scholars too—what there is in this literature which makes it unique in the history of culture.

If ever the special function and duty of an ancient university was clearly fulfilled, it was in this great and successful effort. Any thoughtful hearer could there see, what many Greek scholars had felt but dimly before, that the great moral problems of the world were grasped and portrayed by Aeschylus as no poet has ever since grasped them. The frequent obscurity and the gloom of his style is not the artificial striving after effect, but the atmosphere of the vast and mysterious problems for which his genius yearned to find a solution. It was interesting to hear sundry college dons hazarding, what they half feared to think, that after all Sophocles, their darling, was on a lower plane, and could not even aspire to these empyrean heights.

The seeing and hearing of the "Eumenides" brought home this and many kindred truths to old students of the play, just as the performance of a Shaksperian play teaches the mere student infinite beauties which his reading cannot reveal. Such were the lessons taught to those that went to hear and appreciate honestly this wonderful piece. For however inaccurate may have been the details, whatever mistakes even the keenest archaeologist may have made in the setting, the eternal features of the tragedy were there—the curious and intimate juxtaposition of gods and mortal men, the conflict of sacred duties, sanctioned by ancient and religious precedent, the rival claims of the ties of blood, and the verdict of reason. Of course, these things were thrown away upon many of the hearers. There were groups of elderly people, including dons, who talked during the choruses as if some stupid girl were strumming the piano, who distracted their neighbours by remarks even more vapid than such ill-timed garrulousness implies—a great contrast to the attentive undergraduates, who thronged to hear and to learn in sympathetic silence.

Indeed, it was strange to one standing near the orchestra and looking backward on the most cultivated audience in England, and among them some great men whom everybody knows, how dull this public looked, and wooden, especially the learned ladies. Reading books and trying to think seemed to have taken the bloom of freshness and the brightness of intelligence from their countenances, and one shuddered to think that this was the result of poring over classical books, or taking an interest in classical learning. A glance at the stage was very reassuring. There there was life, verve, earnestness, vivacity. But, alas! will not the day come when these now living young creatures will run down to Cambridge to see the next generation at its Greek play, and when the only light reflected from their faces will be that of their spectacles?

J. P. MAHAFFY.

## MUSIC.

## RECENT CONCERTS.

THE anniversary of Mozart's death was celebrated last Saturday afternoon at the Crystal Palace, but only the first part of the programme was devoted to his music. It was certainly not for lack of material, for we were reminded that the Salzburg "band-master" wrote in all 626 works. It would surely have been an excellent opportunity to bring forward one of the *divertimenti* or symphonies which have never been heard in London. The performance of the "Jupiter" symphony was exceedingly fine. Mr. Manns has an orchestra which for body and quality of tone it would be difficult to surpass. Mme. Frickenhaus interpreted in her best manner Mozart's "Coronation" Concerto in D. The work, we believe, has not been heard at the Palace since 1872, when it was performed by Herr Reinecke. This composer's clever cadenzas were played by Mme. Frickenhaus. Mr. G. A. Clinton was heard to advantage in the Adagio from the Clarinet Concerto. Mr. Santley was the vocalist, and received much applause for the Serenade and Aria from "Don Giovanni." The second part of the programme included Dvorák's charming Notturmo for strings, and a *Capriccio Italien* for orchestra by Tchaikowsky, and Mr. F. Cowen's suite "The Language of the Flowers." The *Capriccio* is lively, some of the themes are pleasing and original, and the orchestration is interesting, though at times noisy. In spite of much merit, we do not think the piece likely to become a favourite.

The third Brinsmead Concert was held at St. James's Hall on Saturday evening last.

M. Camille de Saint-Saens's name formed a prominent feature in the programme, and it was a great advantage to hear the composer interpret his own works. We admit the cleverness of the C minor Concerto (Op. 44), but all the fire and brilliancy of M. de Saint-Saens's playing is needed to make us forget for the time that all that glitters is not gold. At the close of the performance the composer was greeted with loud and continued applause. The *Septuor* in E flat (Op. 65) for trumpet, strings, and piano, is a work written in suite form. It is an uncomfortable mixture of the antique and modern. It was played in June 1884 by Mr. C. Hallé, at one of his recitals, as a genuine *septuor*, and a second hearing does not make us like it any better. We say frankly what we think of these works. At the same time, we must remind our readers that M. de Saint-Saens occupies a distinguished position among French composers, and Messrs. Brinsmead did well to invite him to their concerts. The symphony of the evening was Raff's "Lenore." The book containing an analysis of the works is given away free of charge, it is true, but still it ought to be free of faults. We were there informed that after Raff's third symphony "Im Walde," he went back to story-land and there remained. But is not the fourth symphony in G minor (Op. 167) purely abstract music? Then the analysis of the first movement was by no means satisfactory, while that of the second was very incorrect. With regard to the performance under the direction of Mr. Ganz, we can praise the two middle movements, but the first was somewhat lacking in delicacy and the last in spirit. Two orchestral movements from Mr. F. H. Cowen's "Sleeping Beauty" were given, but they do not produce their proper effect when heard thus in detached form. The programme, which included overtures by Weber and Rossini and vocal music sung by Mr. E. Lloyd, was, as usual, too long. In spite of the bad weather, the hall was crowded.

The programme of the last Monday Popular Concert included two novelties. Brahms has written in all three quartets for strings, and of these only two, the second and third, have been heard at these concerts. The one in C minor (Op. 51, No. 1) is remarkable for its energy, its earnestness and its elaborateness. In the first and last movements the composer is, perhaps, in too restless, too anxious a mood; but the two middle ones, though not without sighing and longing, have movements of peace and satisfaction. The work was admirably interpreted by Mdme. Néruda and her usual associates. The other novelty—P. E. Bach's C minor Sonata for violin and piano (Mdme. Néruda and Mr. C. Hallé)—is an interesting example of the best chamber music written after J. S. Bach and before Haydn. Mr. C. Hallé played with much delicacy and refinement Beethoven's seldom heard Sonata in F (Op. 54). Mr. Clifford Hallé, a son of the eminent pianist, made his *début* as a vocalist. He has a baritone voice of good quality, though apparently not of great power; and it has been thoroughly well trained. He sang with great taste airs by Handel, Scarlatti and Carissimi, and had the advantage of being accompanied by his father. The concert concluded with Fibich's Pianoforte Quartett in E minor.

Mr. Dannreuther gave his third concert at Orme Square, Bayswater, last Thursday week. The programme commenced with a pianoforte Trio in F minor (Op. 2) by Wilh. Weckbecher. This composer's name is quite unknown to us. The work is decidedly a promising one. The first movement is long, but clear in form and development. The Adagio is pleasing, but the Scherzo rather laboured. The finale is light and brilliant. The trio was played by Messrs. Dannreuther, Kummer, and Ould. The pro-

gramme included Dr. Parry's Sonata in A for pianoforte and violoncello (the middle movement of which was much applauded), and Beethoven's Trio (Op. 97). Miss Lena Little sang P. Cornelius's graceful cycle of songs entitled "Weihnachtslieder."

The second Heckmann Quartett Concert was held last Tuesday evening at Prince's Hall. The programme contained no novelty. It commenced with Dittersdorf's Quartett in E flat. It is strange to find this composer's name in the programmes of the series, and not that of his great contemporary, Haydn. Herr Heckmann and his associates played the work with perfect ensemble. The two other quartetts were Mozart in C and Beethoven in F (Op. 59, No. 1). We did not like the somewhat effeminate reading of the first and last movements in the latter work. The Adagio was, however, given with great feeling, and Herr Bellmann's artistic rendering of the important 'cello part deserves recognition.

J. S. SHEDLOCK.

#### MUSIC NOTES.

THE newly-formed Popular Wagner Concert Society will give its first concert at Willis's Rooms next Monday. The conductor is Herr Franz Liederitz.

THE New Shakspeare Society's musical conductor, Mr. J. Greenhill, is to give a Shakspeare concert at Tulse Hill in January.

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